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Bradbury, William Batchelder
[Esther, the beautiful
queen. Piano-vocal score.
English
Esther

M
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ESTHER

A Sacred Cantata

BY

WM. B. BRADBURY

BOSTON
OLIVER DITSON COMPANY

ESTHER

THE BEAUTIFUL QUEEN

A Sacred Cantata

WORDS BY

C. M. CADY

MUSIC COMPOSED BY

WM. B. BRADBURY

INCLUDING SPECIAL DIRECTIONS FOR CHORUS ORGANIZATION AND COSTUMING BY

R. W. SEAGER

Revised for Dramatic Presentation and Furnished with Additional Songs and Choruses

BY

LEON KEACH

BOSTON
OLIVER DITSON COMPANY

NEW YORK
CHAS. H. DITSON & CO.

CHICAGO
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PREFACE.

The publishers of Esther, Bradbury's beautiful cantata, with a view of making it yet more worthy of its successful past, have issued this new edition, containing many important additions to the music and text, opening a new field for its use, viz.: its presentation in costume with appropriate dramatic action. They have considered especially the demand for an adaptation suitable to amateur stage performance, and believe that in its new form this demand has been effectually and successfully fulfilled.

None of the original matter has been omitted and many new choruses and solos have been added, greatly enhancing its value as a cantata, with or without dramatic action, for church entertainments and musical conventions

THE PUBLISHERS

Persons Represented.

ESTHER, *the Queen*	Soprano.
AHASUERUS, *the King*	Bass.
HAMAN, *the King's Counsellor, and Overseer of the Realm*	Baritone.
MORDECAI, *a Jew*	Tenor.
ZERESH, *Haman's wife*	Contralto.
MORDECAI'S SISTER	Soprano.
PROPHETESS	Soprano.
A MEDIAN PRINCESS	Alto.
A PERSIAN PRINCESS	Soprano.
SCRIBE	Baritone.
BEGGAR	Bass.
HEGAI	Bass.
HIGH PRIEST	Bass
HERALD	Tenor.
HARBONAH	Tenor.

Persians, Jews, Pages, Guards, Maids of Honor, etc.

Directions for Stage Business.

Exits and entrances: *R.*, means right (facing the audience); *L.*, left; *R. D.*, right door; *L. D.*, left door; *S. E.*, second entrance; *U. E.*, upper entrance; *M. D.*, middle door; *up stage*, from the audience; *down stage*, toward the audience.

Relative positions: *R.*, means right; *L.*, left; *C.*, centre; *R. C.*, right of centre; *L. C.*, left of centre.

Synopsis.

Esther was born in Persia 500 years before Christ. Being an orphan from infancy she was adopted by her uncle, Mordecai, who, recognizing her great natural beauty, trained her in the accomplishments of highest womanhood. She was chosen by the King of the Realm to be his wife and Queen. She did not disclose her nationality. Haman was Premier and favorite of the King. Haman hated Mordecai because he would not worship him as the King had commanded. He did not know Mordecai's relation to the Queen. To be revenged he obtained a decree for destroying all the Jews in the provinces. Mordecai discovers the plot and charges the Queen to petition the King for the safety of her people, which she does at the peril of her life, on account of the law that no one shall go unto the King unbidden. The King hears her petition, and Haman is defeated. Haman has prepared a gallows for Mordecai. An attendant informs the King of the fact. The King orders Haman to be hanged from it and proclaims Mordecai Premier in his stead. After this the people rejoice.

DIRECTIONS FOR ORGANIZATION AND COSTUMING.

1st. To organize a chorus or convention of singers. If a stranger in the town or city you design to operate in, and there is no organized society, see personally the choristers and leading singers of the various churches. Don't ask their advice as to the encouragements or prospects; but inform them that Esther is going to be given, and invite them to come to the first rehearsal. This should be held in a pleasant hall or lecture room, capable of seating one or two hundred persons. Let the newspapers insert your call for this rehearsal in the local columns. Send circulars of invitation to all singers, but don't neglect to call upon several of the representative singers and secure their cöoperation. What you propose to do must embrace a course of valuable instruction, besides the recreation and pleasure of the thing. Plan your work so as to complete the course in from ten to twelve evenings, two the first week, and two, three, or four thereafter, till the end. Two or three towns or cities may be kept in rehearsal by the same conductor at the same time.

1st rehearsal. Commence with the simplest choruses.

In the course of the first evening ascertain, as far as possible, the quality and calibre of voices adapted to various solo parts; *but don't positively assign any solo parts till sure you are right.* In every company of thirty singers there is always one who will make the *best Queen*, another the best King, another the best Haman, another the best Zelish, etc. Don't give all the parts to members of one choir or "clique."

A little inquiry before the first rehearsal will greatly aid in forming a correct judgment.

It is well to ask one lady to sing Esther's or Zerish's or Prophetess' solos one night, another the next, and so on, the positive *assignments* being left till the third or fourth rehearsal.

Perhaps the full cast will not be completed before the fifth or sixth.

After assignments are made, the King and Queen, the King and Haman, Haman and Zerish, etc., should practise together during the daytime. Also each of the solo parts should be thoroughly rehearsed privately, so as not to occupy the time of chorus singers in full rehearsal.

Action should be commenced at third rehearsal, or sooner, and the music memorized as soon as possible, especially by the solo singers.

Don't try to go through the book at any one rehearsal. One half is sufficient on any evening, except the two last, one of which at least should be a full stage rehearsal, with all the action.

One week before the concerts (do not advertise less than two nights) commence the advertising. It pays "to pay the printer." Get out a nice program, a strong poster (two or three sheets).

Out of one hundred cities and towns in which it has been my pleasure to direct this oratorio during the past three years, scarcely one fourth of them, at the beginning, offered the slightest encouragement. Choristers, teachers and directors, although desirous of having the work produced, have almost invariably said, "No sir, you can't accomplish anything here." "Our singers know too much," or "too little," "and besides, you cannot find talent enough" or, "they won't train together," "they consider themselves competent to do something better," etc., ad libitum. But it has invariably happened that the *best talent* in *every city* has speedily become the most thoroughly interested and painstaking; those places which contained almost "no talent" have developed unheard of ability, and where home entertainments and concerts were usually or notoriously failures, Esther has succeeded triumphantly, gladdening the hearts of many despondent ones, brightening the exchequer of many depleted treasuries.

Esther produced in Indianapolis $2,700; in Pittsburg, $2,300; in Columbus, $2,000; in Evansville, Ind., $1,200; in Rochester, Utica, Troy, Lockport, Poughkeepsie, St. Paul (Minn.), St. Louis, Detroit, Kansas City, Burlington, Iowa, and other live cities, large and handsome "benefits" for libraries, musical societies, asylums, etc.

If your society (you who read this Preface) is in debt, if your library, your orphan asylum, your church, wants a "benefit," inaugurate "Esther," and the thing is accomplished.

Ten or twelve rehearsals only are necessary. The solo parts should be early assigned, and memorized by the third rehearsal, at which time "action" should begin. If there are sixty or more singers in number, a double chorus may be formed, "Jewish" and "Persian;" otherwise all should learn both sets of choruses.

The children, ten or twelve boys, the same number of girls, from six to twelve years old, can be taught their semi-choruses and marchings in four rehearsals of an hour each. Their presence at evening (chorus) rehearsals is not necessary except the last, a *stage* rehearsal. Two bright boys and two girls are required for King's and Queen's Pages, also a bright child of five or six years for the part of "Ida," child of Haman and Zerish. Costumes and properties for the entire company, which add very greatly to the beauty and effectiveness of the performance, may be procured at trifling expense.

Where the auditorium is large and the entertainment can be given for several successive evenings, rich wardrobe is perhaps the most desirable.

Get your tickets with coupons ready; diagram; arrangements for doorkeepers, ushers, etc., for there will probably be a rush for seats.

Any announcement should be made before last act, and not after "Do I wake."

Costume for Jews: ladies' sash of black calico, three and a half to four yards long, the ends torn into fringe three inches long. One side may be decorated with silver paper, stars and bars, or any device. Turbans of same material with white and black streamers. Hair down, flowing.

Persians: red, blue, pink, yellow, or any bright color for sash and turbans; gilt paper, beads, etc., for decoration. Hair down. Sashes to be worn over white skirt, plain or "filagreed," not lower than short walking dress—the shorter the prettier. No shoes or boots for men, women, or children. A bolt of braid price ten cents, color to match sash and turban for each foot and ankle, to be crossed twice *upon*, and under the foot, and so up the ankle to the knee, fastened. Gentlemen and boys wear first a pair of socks, over which draw "two story" stockings, and put on the braid as described, imitation of sandals, first rolling up the pants, or folding them in, and drawing stockings over them. Gents wear sash similar to ladies, or a plain frock belted around the waist, and turbans. Take off coat and vest. None but character personations should wear a robe or crown. The entire wardrobe for sixty singers may be gotten up neatly at an expense of seventy-five dollars, or solo costumes may be procured from a costumer, and sashes made at fifty cents each.

Properties. Throne: a platform six feet by four, one or two steps high, handsomely covered. Two high back chairs, covered with afghans or lap robes. Canopy, if practicable. *Note.* Throne may be set in rear centre and remain there permanently. For guards' armor (Harbonah, Chamberlain, or Herald, being two of them) four battle axes made of tin or wood, and mounted on staves five and a half feet long. Flagon and goblets of wood, bronzed or gilt. Robes and crowns for leading characters may be made of velvet, richly trimmed, or of flannel, or cambric, and decorated with gilt paper, etc.

By R. W. Seager.

NOTE. For the benefit of those who desire information in regard to stage management and costumes, please address Mr. A. H. Newton, 47 Linden St., Everett, Mass., who is fully equipped with the paraphernalia necessary to produce this cantata on a small or large scale upon reasonable terms.

Orchestra parts may be rented of the publishers.

PROGRAM.

OVERTURE 5

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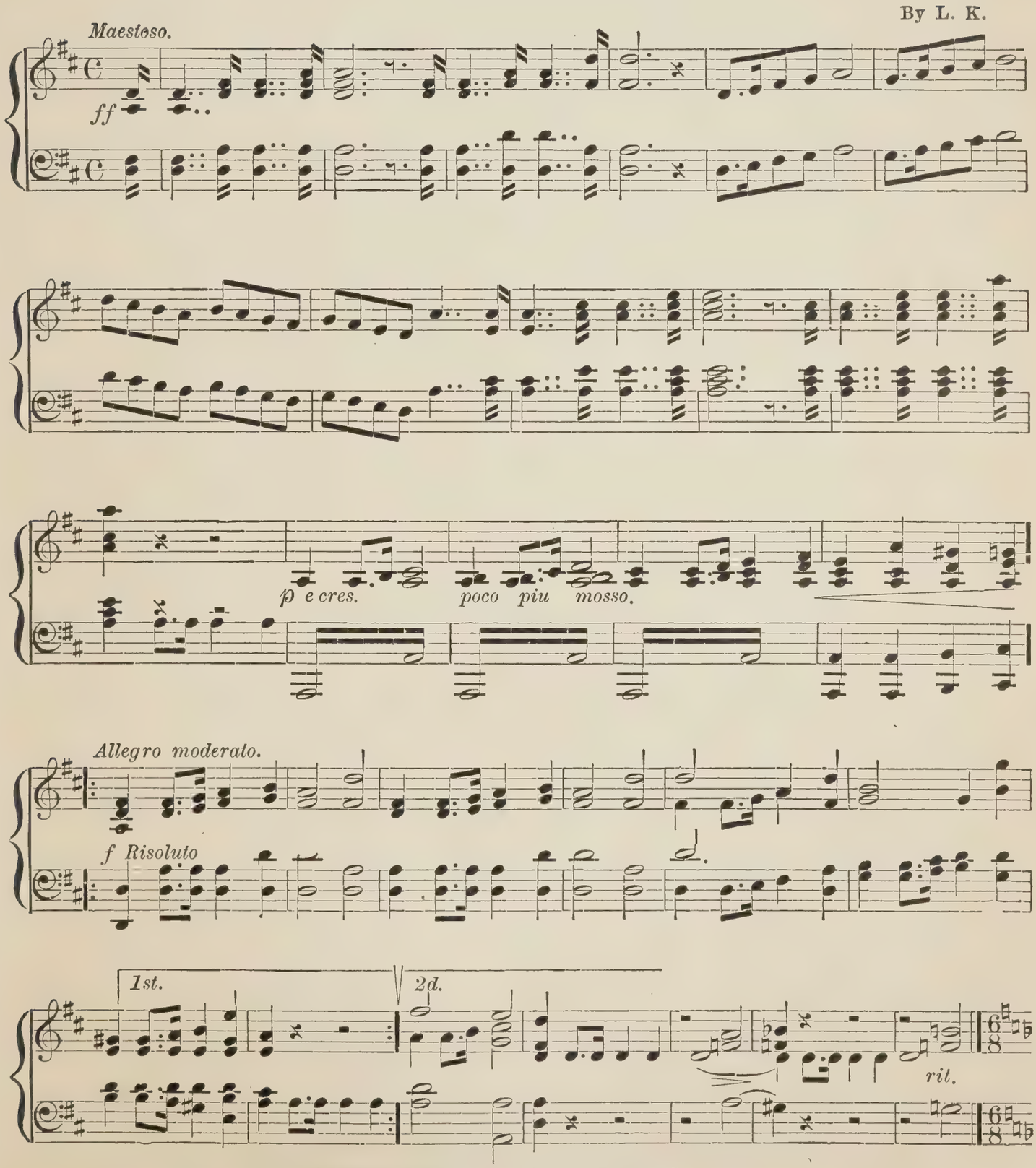
ESTHER,

THE BEAUTIFUL QUEEN.

OVERTURE.

By L. K.



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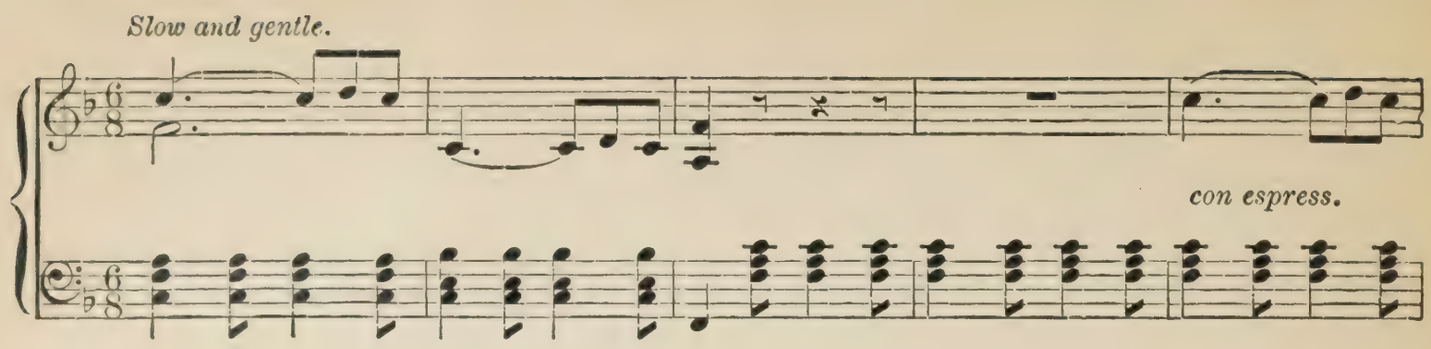
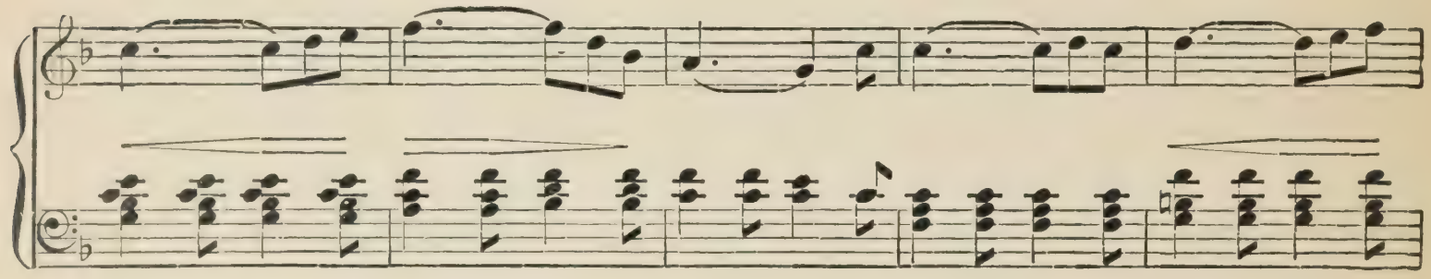
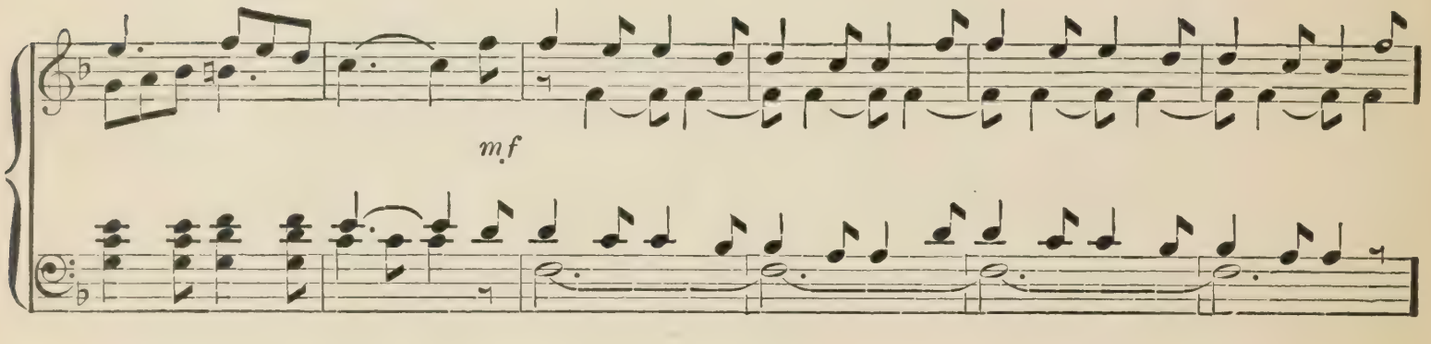
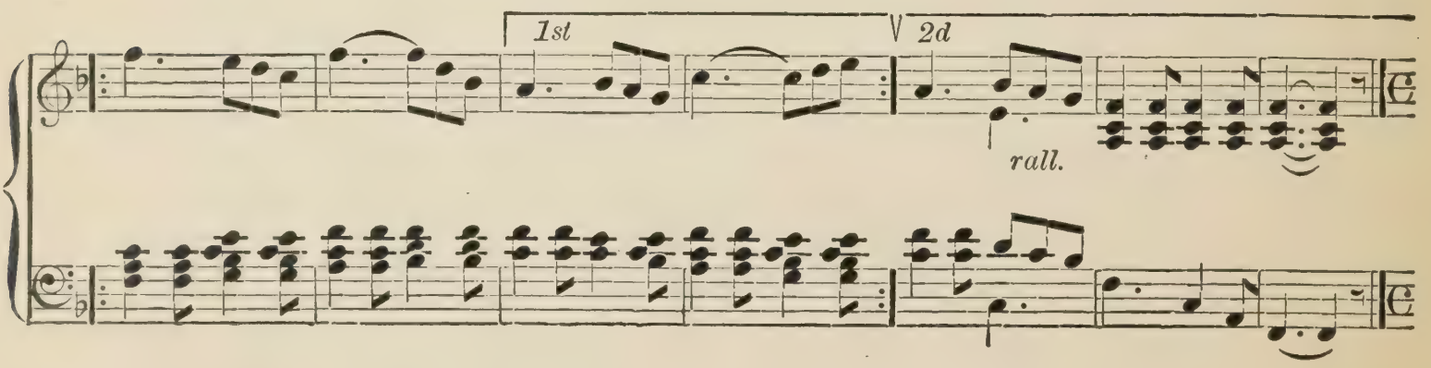
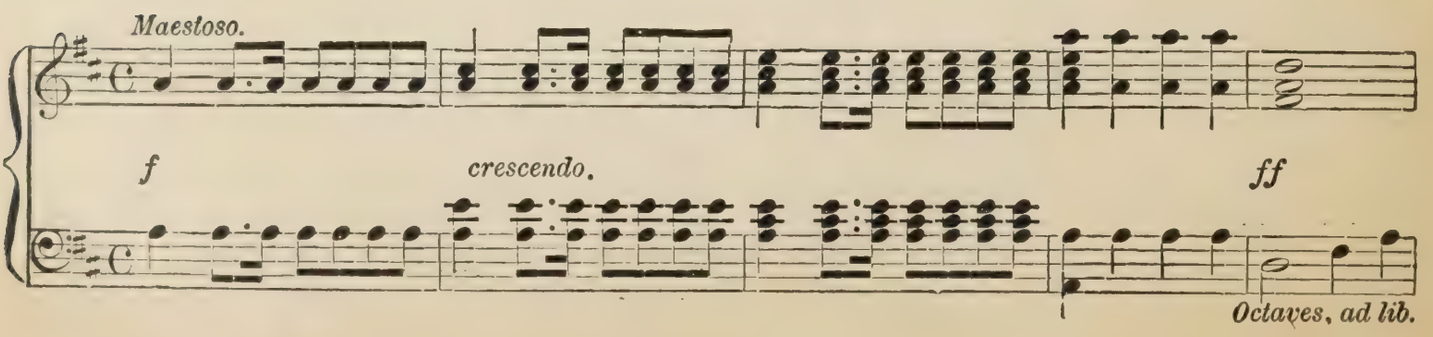
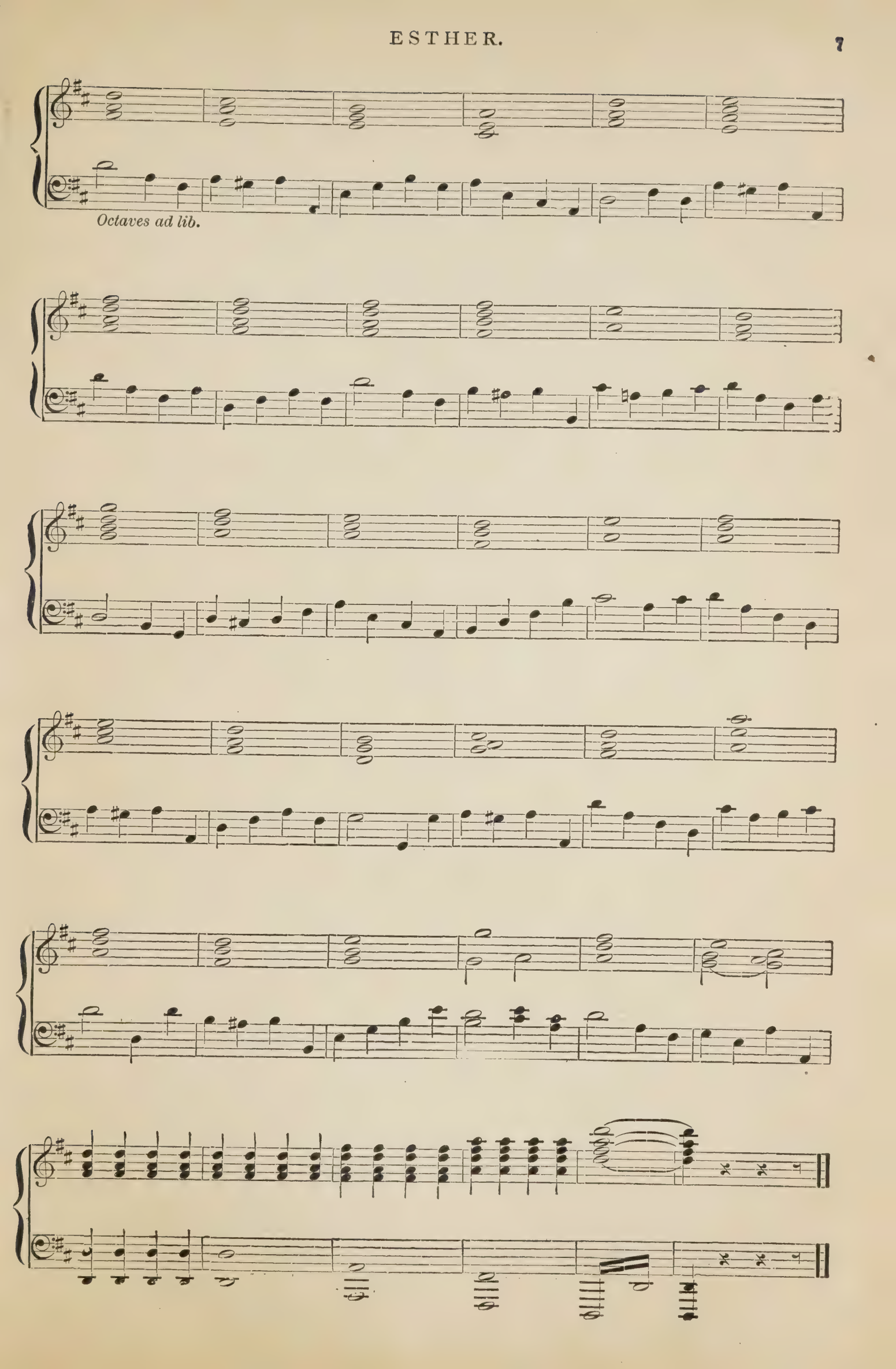

Slow and gentle.
con espress.




mf


1st
2d
rall.


Maestoso.
f
crescendo.
ff
Octaves, ad lib.


Octaves ad lib.

ESTHER,

THE BEAUTIFUL QUEEN.

ACT I.

SCENE I.— *Open space in front of the gate of the* KING'S *palace. The gate to the right. Seats on either side for* MORDECAI *and other officials. At the back, oriental landscape, showing a portion of the walls encircling the palace.*

No. 1. Chorus. (HAMAN'S FRIENDS.)

LOUDLY SING, LOUDLY SING.

L. K.

Allegro moderato con spirito. (*Curtain rises.*) (*Chorus come forward.*)

ff

f (*Singing to the audience.*)

Loud - ly sing, Loud - ly sing, of the one on whom the King has be -

f

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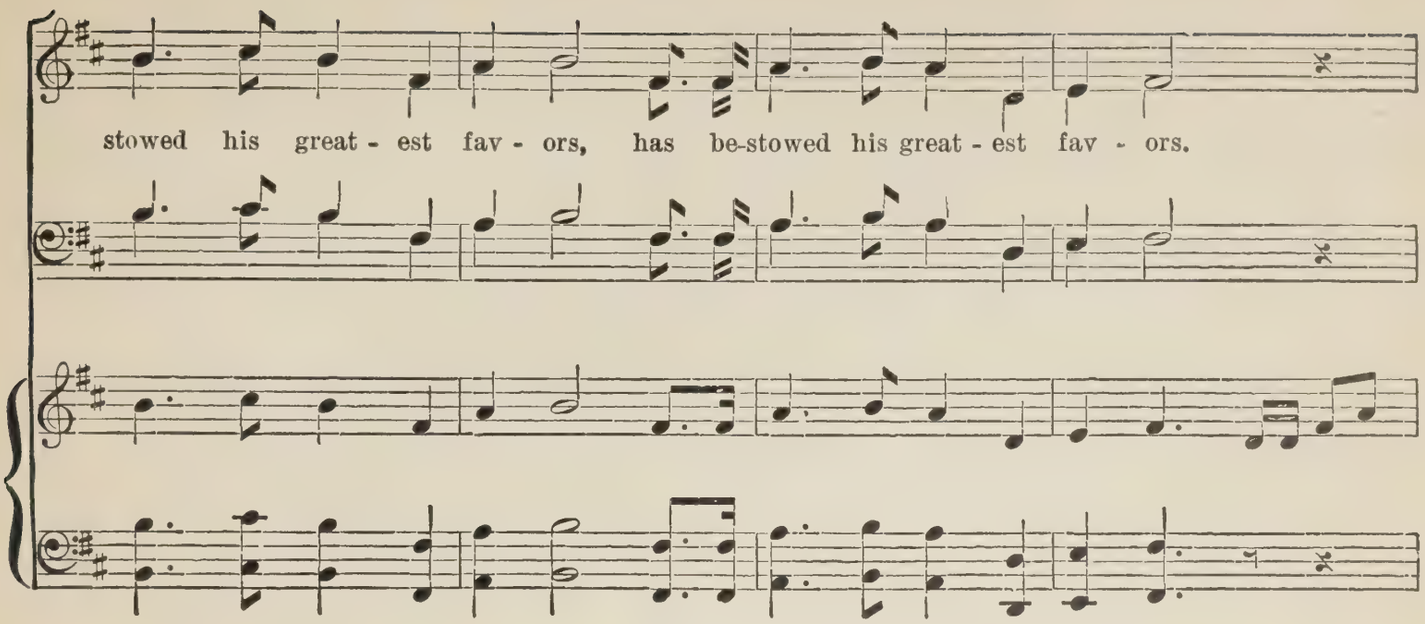
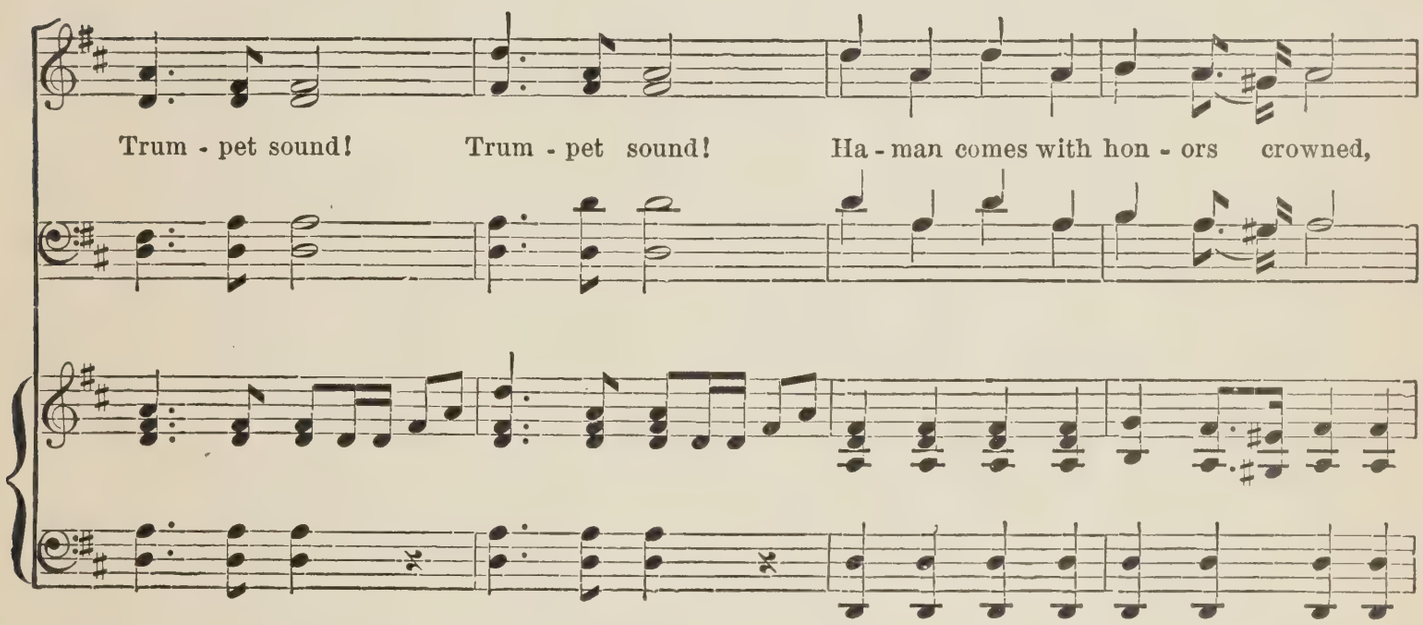
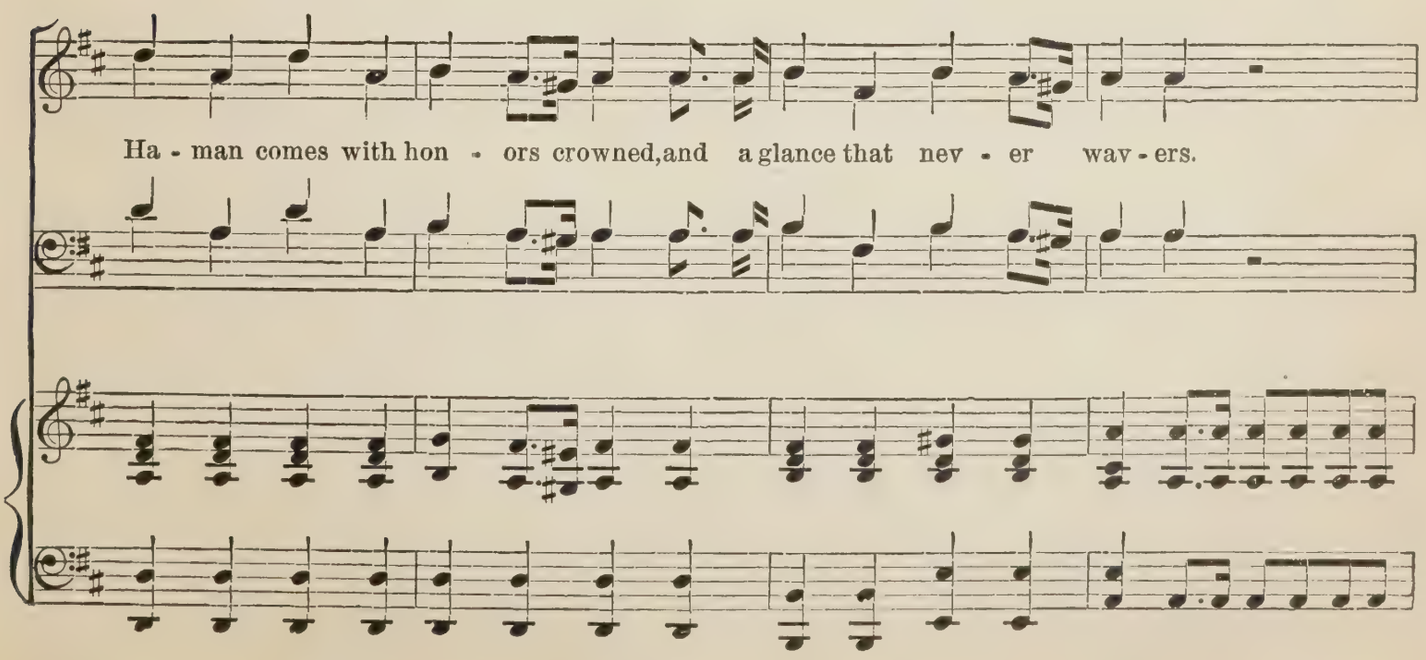

stowed his great - est fav - ors, has be-stowed his great - est fav - ors.


Trum - pet sound! Trum - pet sound! Ha - man comes with hon - ors crowned,


Ha - man comes with hon - ors crowned, and a glance that nev - er wav - ers.

A :8:

Ha - man, Ha - man! Long - live Ha - man! Ha - man, Ha - man! Long live Ha - man!

A :8:

He is the fav - ored one, He is the fav - ored one, He is the fav - ored one in

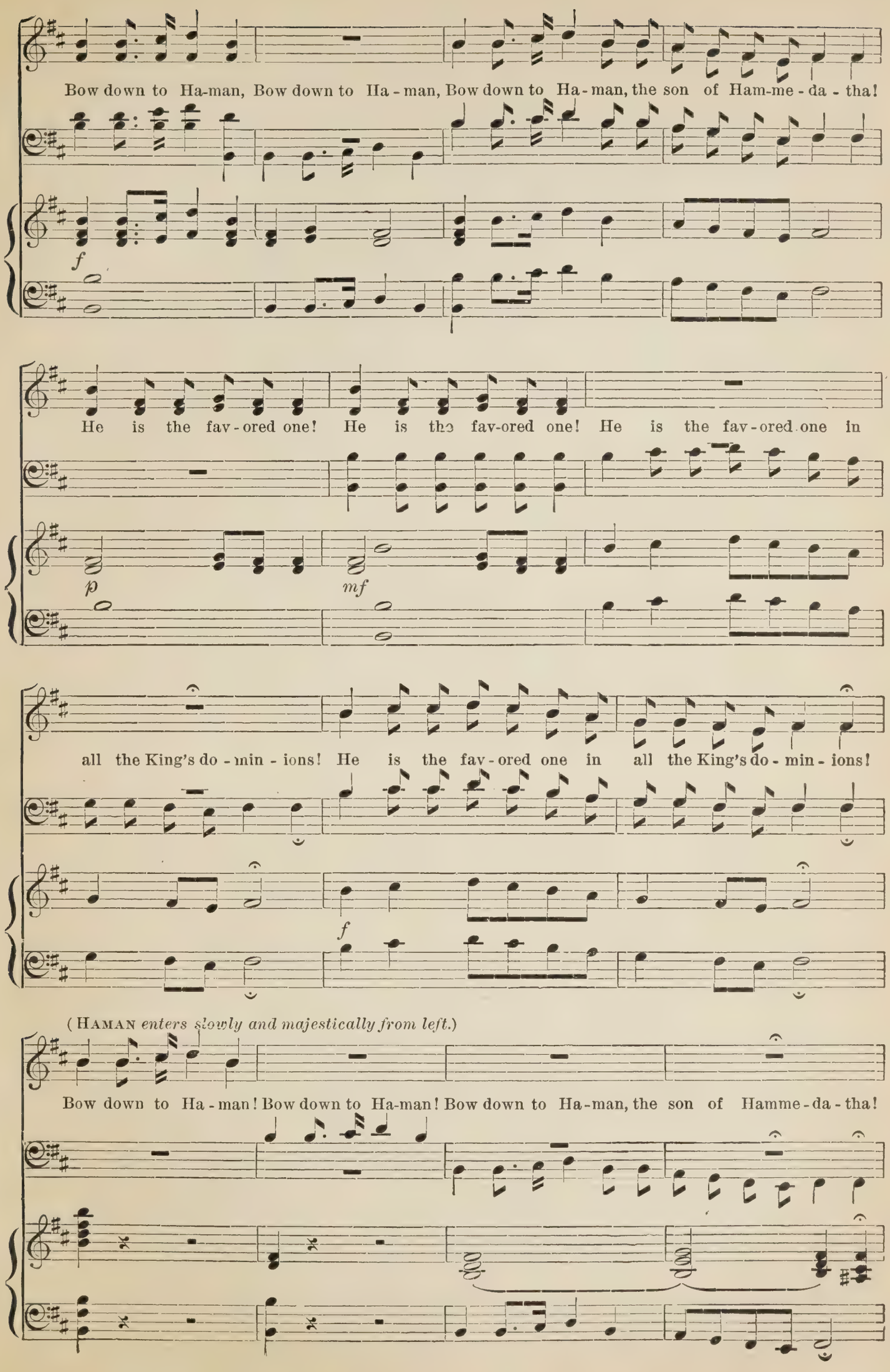
all the King's do - min - ions! He is the fav - ored one in all the King's do - min - ions!

FINE.

Slow. *(Looking to the left and bowing low.)*

Bow down to Ha - man, Bow down to Ha - man, Bow down to Ha-man, the son of Ham-me - da - tha,

f Slow.


Bow down to Ha-man, Bow down to Ha - man, Bow down to Ha - man, the son of Ham-me - da - tha!
f
He is the fav - ored one! He is the fav-ored one! He is the fav - ored one in
p
mf
all the King's do - min - ions! He is the fav - ored one in all the King's do - min - ions!
f
(Haman enters slowly and majestically from left.)
Bow down to Ha - man! Bow down to Ha-man! Bow down to Ha-man, the son of Hamme - da - tha!

CHORUS OF WOMEN.

B

He is the fav-ored one! He is the fav-ored one! He is the fav-ored one in

B

p

D.S.

all the King's do-min-ions! He is the fav-ored one in all the King's do-min-ions!

D.S.

No. 2. Solo and Chorus. (HAMAN AND PERSIANS.)

BEHOLD THIS MORDECAI.

(MORDECAI *enters, L, crosses the stage, and, without deigning to notice* HAMAN, *takes his seat at the* KING'S *gate, R. A group of Jews follow* MORDECAI *on the stage, but remain in the background, L.*)

Andante.

mf

HAMAN (*C, with offended dignity*).

Be-hold this Mor-de-cai, in scorn, Sit-ting

at the roy - al gate, Of a race, despised, for - lorn, Heed-eth not my re - gal state.

CHORUS. (*Play the same for accompaniment.*)

Be - hold this Mor - de - cai, in scorn, Sit - ting at the roy - al gate, Of a

race despised, forlorn, Heedeth not proud Haman's state.

(HAMAN *comes down stage.*)

Animato.

SOLO. HAMAN. CHORUS *repeat.*

To the King, to the King, To the King will I go, This ob - du - rate
To the King, to the King, To the King will we go, This ob - du - rate

1 2

MARCH.

(*Exeunt* HAMAN *and attendants, Persians, through the* KINGS' *gate.*)

Mor-de - cai to o - ver-throw.
Mor-de - cai to o - ver - throw.

No. 3. Chorus and Solo. (Jews and Mordecai.)

THE LAMENT OF THE JEWS.

J. C. J. Male Voices. L. K.

p

By the wa-ters of Bab - y - lon,

(*The group of Jews, who have been in the background, L., come forward.*)

Slowly.

p legato.

By the wa-ters of Bab - y - lon, There we wept, There we wept when we re - mem-bered

Zi - on; We hanged our harps up - on the wil - lows in the midst there-of. . . .

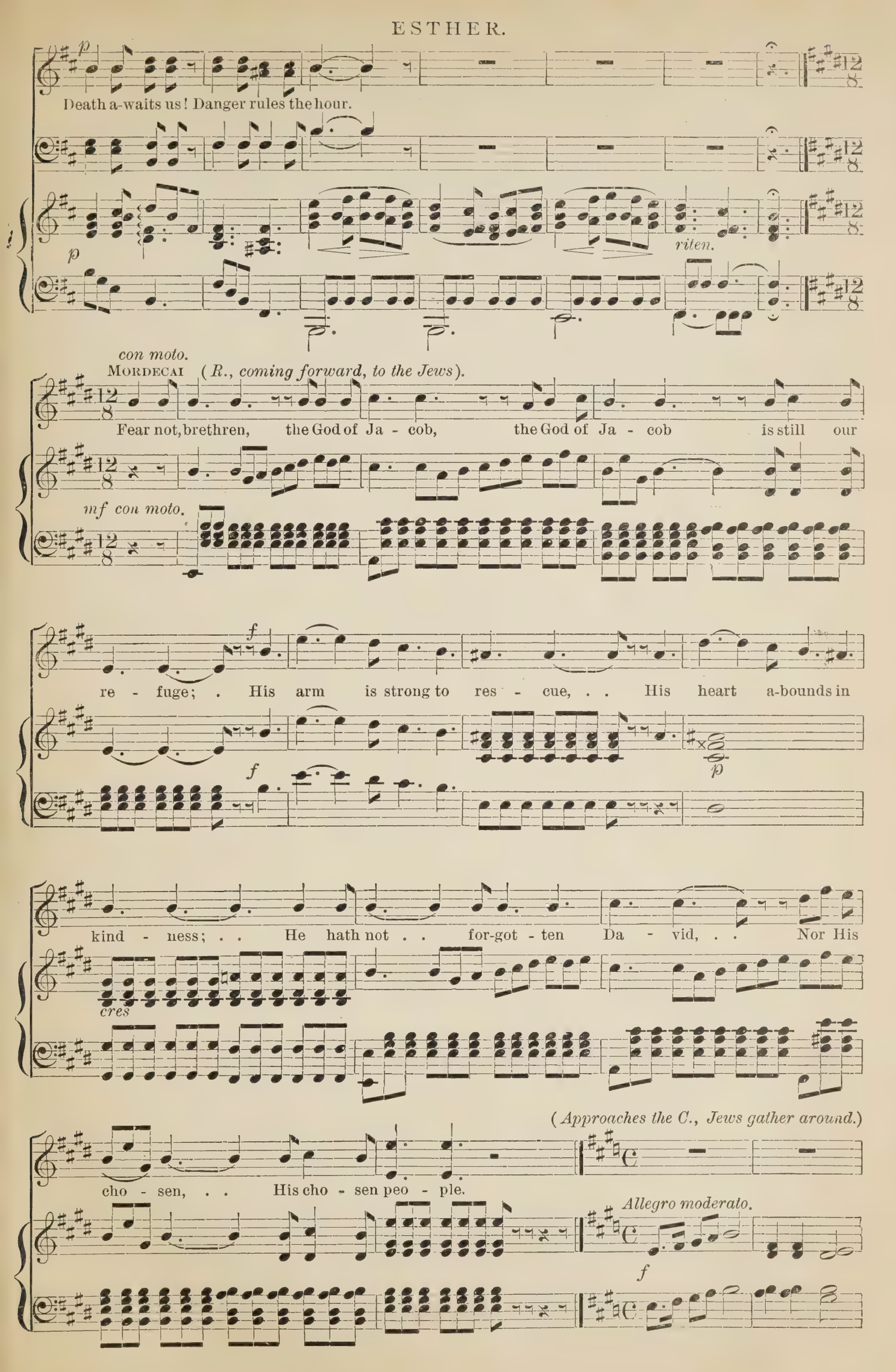
C

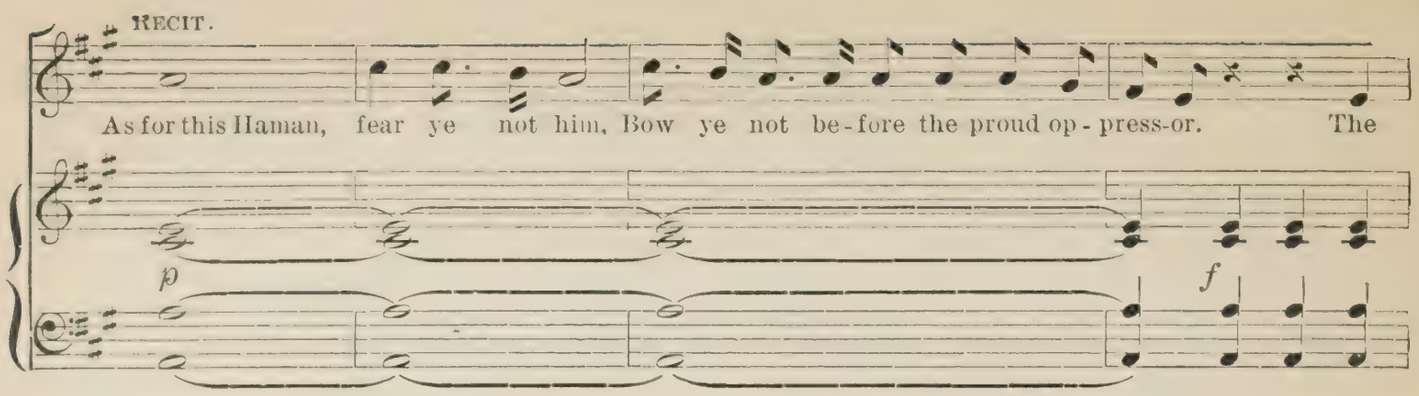
ff

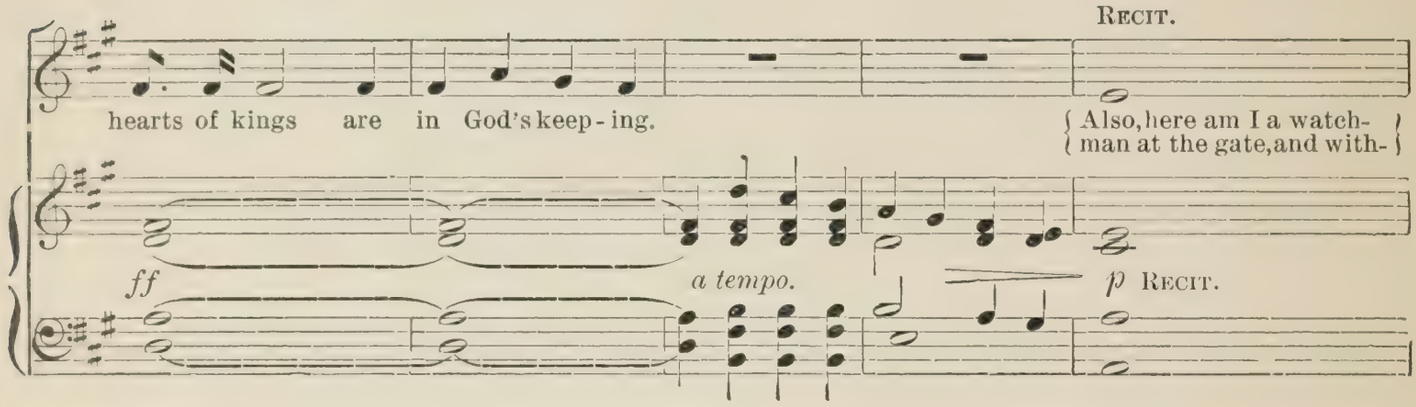
Who will lead us home once more? Shall we e'er see Jor - dan's shore? Ha - man hates us!

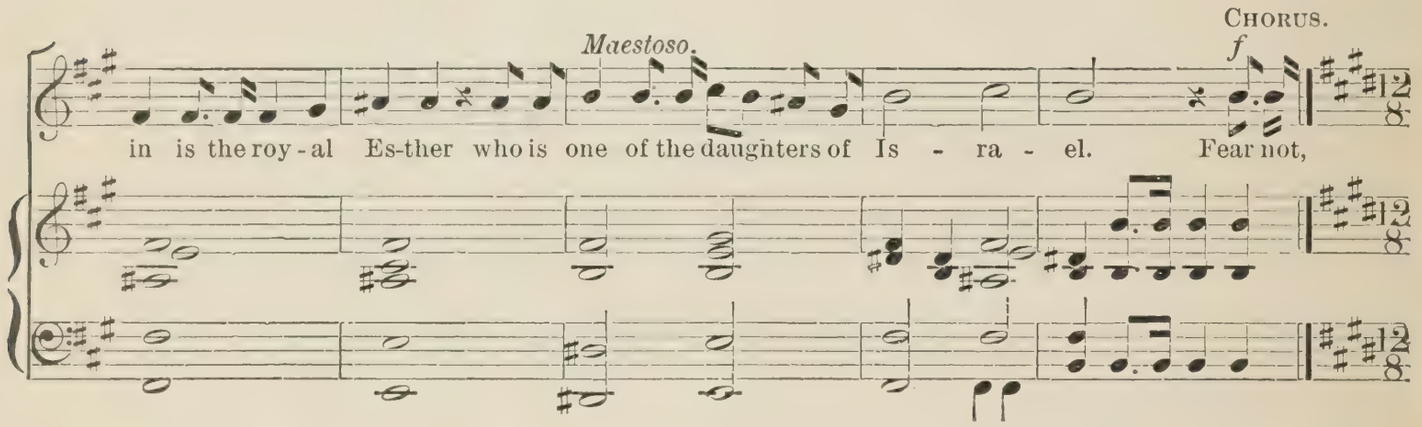
C

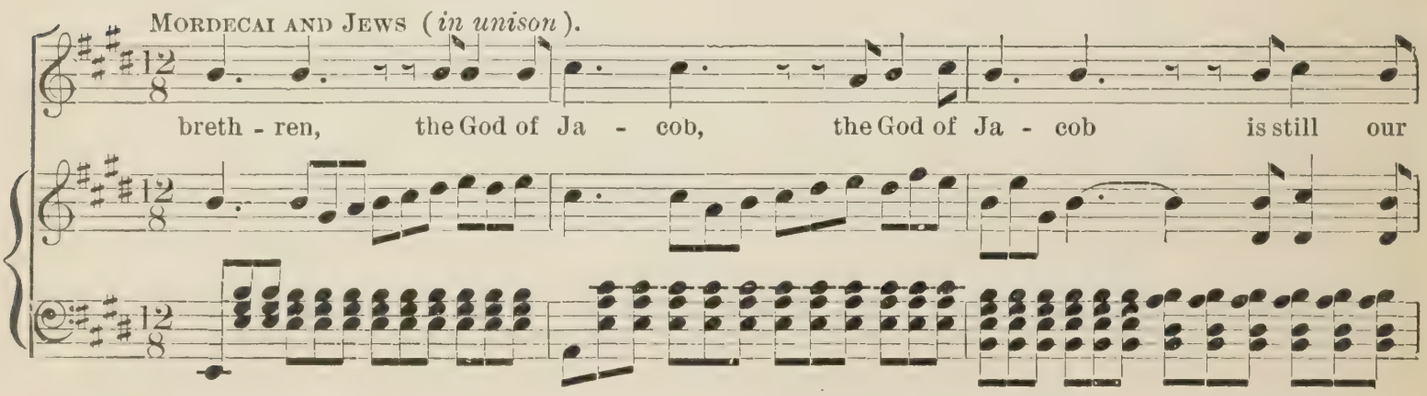
ff

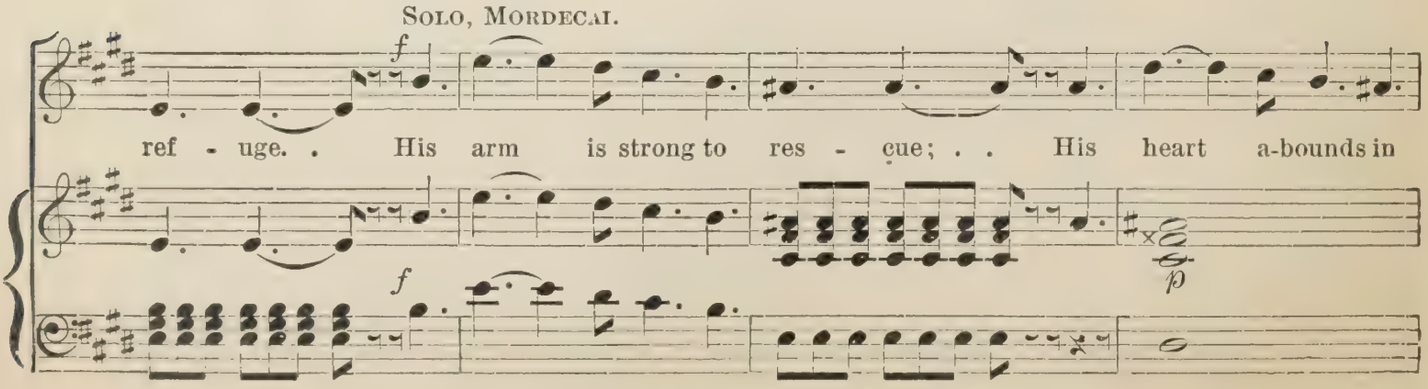

p
Death a-waits us! Danger rules the hour.
p
riten.
con moto.
MORDECAI (R., coming forward, to the Jews).
Fear not, brethren, the God of Ja - cob, the God of Ja - cob is still our
mf con moto.
f
re - fuge; His arm is strong to res - cue, His heart a-bounds in
f
p
kind - ness; He hath not for-got - ten Da - vid, Nor His
cres
(Approaches the C., Jews gather around.)
cho - sen, His cho - sen peo - ple.
Allegro moderato.
f

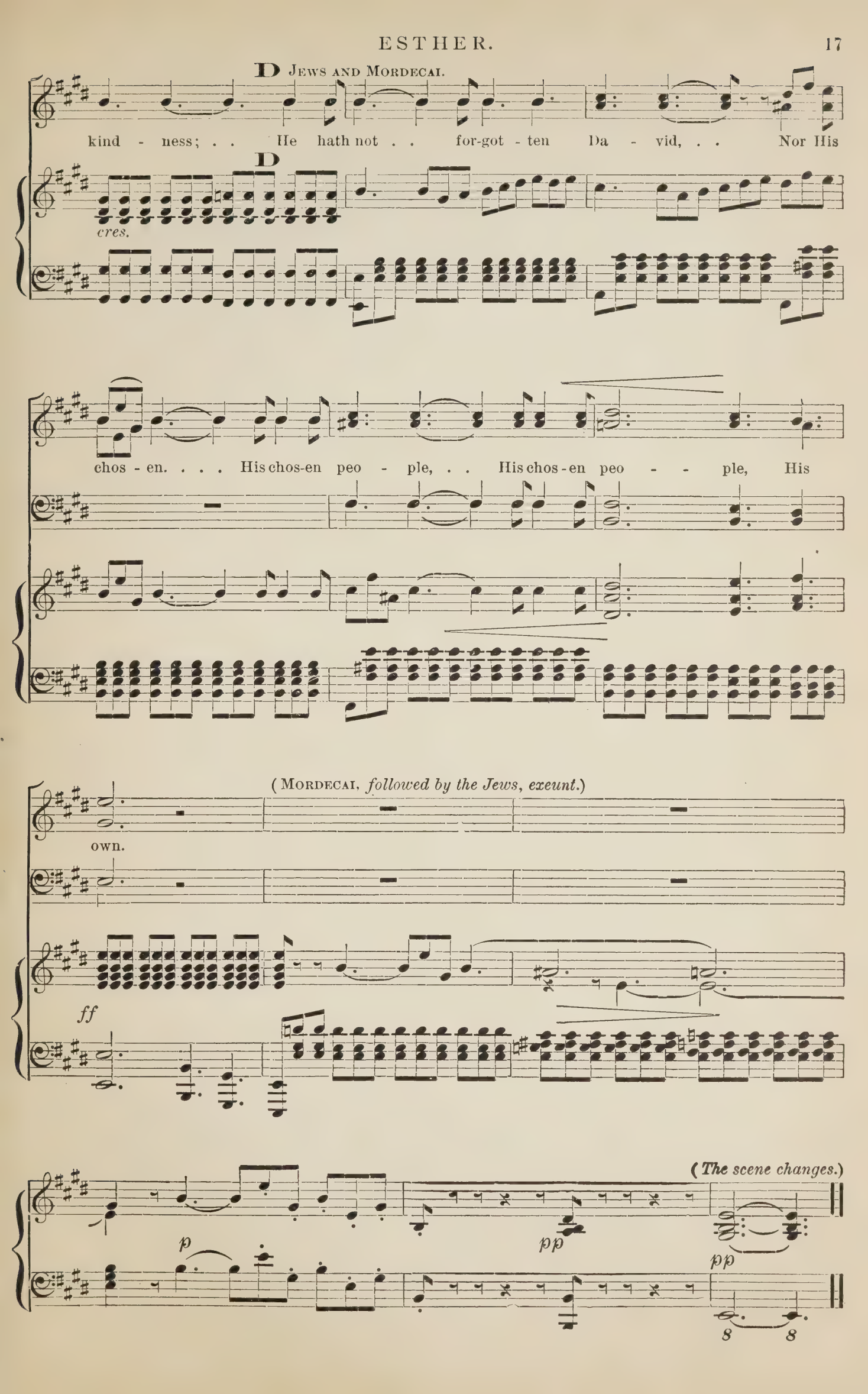

RECIT.
As for this Haman, fear ye not him, Bow ye not be-fore the proud op-press-or. The
p
f


RECIT.
hearts of kings are in God's keep-ing.
Also, here am I a watch-
man at the gate, and with-
ff
a tempo.
p RECIT.


CHORUS.
Maestoso.
f
in is the roy-al Es-ther who is one of the daughters of Is - ra - el. Fear not,


MORDECAI AND JEWS (in unison).
breth - ren, the God of Ja - cob, the God of Ja - cob is still our


SOLO, MORDECAI.
f
ref - uge. His arm is strong to res - cue; His heart a-bounds in
f
p


D JEWS AND MORDECAI.
kind - ness; . . He hath not . . for-got - ten Da - vid, . . Nor His
D
cres.
chos - en. . . . His chos-en peo - ple, . . His chos - en peo - - ple, His
(MORDECAI, followed by the Jews, exeunt.)
own.
ff
(The scene changes.)
p
pp
pp
8
8

SCENE II. *The throne room of* KING AHASUERUS. *The* KING *on throne, U. C.; guards on either side;* HERALD, *L.;* HARBONAH, *R.; pages with goblets, R.;* HAMAN *and friends, L.*

No. 4. Recitative and Duet. (HAMAN AND KING.)

THERE IS A CERTAIN PEOPLE.

(HAMAN *advances toward the throne.*) *1st.* *2d.* (*The* KING *holds out sceptre*)

TRUMPET. *ff* TUTTI.

HAMAN (*addressing the* KING.)

There is a certain people scattered abroad and dispersed among the people in all the provinces of thy kingdom; And their laws are diverse from all people, neither keep they the King's laws!

p

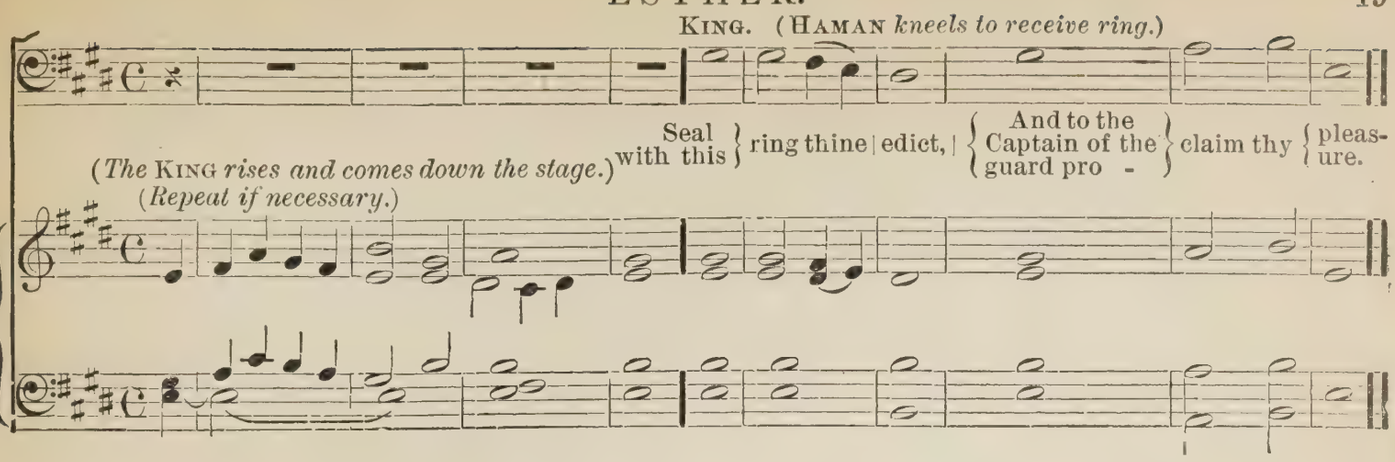
Therefore it is not for the King's profit to suffer them. If it please the King let it be written that they may be destroyed;

And I will pay ten thousand talents of silver to those that have charge of the business to bring it into the King's treasuries.

p

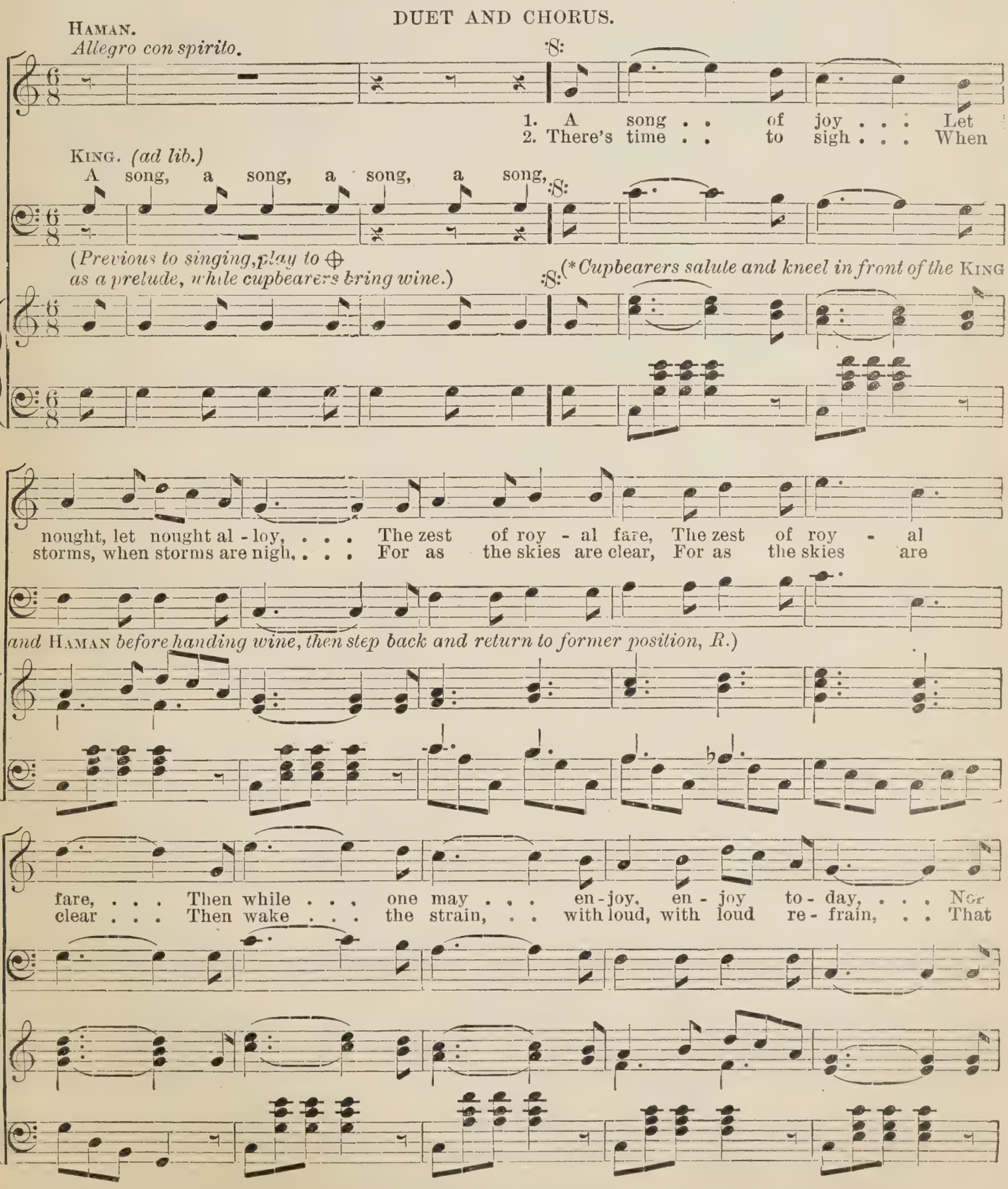
KING (*seated*).

Keep thou thy silver, and those people, wicked and perverse, do unto them as seemeth good to thee.



A SONG OF JOY.

DUET AND CHORUS.



The salute: a low bow as right hand is raised to heart; drop the hand as the head rises. Do it slowly.

(*The* KING *and* HAMAN *drink wine.*)

dream of grief or care, nor dream of grief or care.
prais-eth roy-al cheer, that praiseth royal cheer.

Moderato.

E HAMAN.

1. Kings sometimes un - bend E'en kings may jov - ial be, ha! ha! ha! ha! 'Twill do for less - er
2. Wis - dom here is found, And wit doth spar - kle free, ha! ha! ha! ha! Then pass the cup a -

E

(*Chorus laughing.*)

men To join the mer-ry, mer-ry glee, ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!
round, And let us mer-ry, mer-ry be! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

CHORUS OF HAMAN'S FRIENDS. (*Play the same for accompaniment.*)

f

A song of joy, . Let nought, let nought al - loy . . The zest of roy - al
a song,

fare, The zest of roy - al fare, . . Then while . . . we may . . En -
then while

joy, en - joy to - day, Nor dream of grief or care, Nor dream of grief or care.

No. 5. Solo. (Prophetess.)

LO, O'ER THE WICKED.

(*Entrance of* Prophetess, *L. All stand aghast as the* Prophetess *sings, shrinking away as she moves forward.*)

Prophetess.

1. Lo! o'er the wick - ed, in
2. Com - ing with hopes of a

ff Allegro moderato. *rall.* *f legato.*

hours that seem bright - est, Doom like the shad - ow of death is im - pend - ing!
heav - en a - bove them, Warn - ing the right-eous when dan - ger's ap - pear - ing,

While o'er the righteous, in sor - row the light - est, Rain - bows of glo - ry a -
Light - ing the path-way to an - gels that love them, Rain - bows of glo - ry are

cres.

bove me are bend - ing, Rain - bows of glo - ry a - bove me are bend - ing
rap - id - ly near - ing, Warn - ing the right-eous when dan - ger's ap - pear - ing.

dim.

Con espressione. *Perdendosi.* *pp*

End of Act I.

ACT II.

A citron grove, near Shushan; MORDECAI, *L., prostrate in grief. As the curtain rises, the Jews sing their lament.*

No. 6. Solo and Chorus. (MORDECAI, ESTHER AND JEWS.)

ISRAEL! O ISRAEL!

Slowly.

(The curtain rises.)

CHORUS OF JEWS.

1. Is - rael, O Is - rael, for thee do we trem-ble,
2. Zi - on in vain shall a - wait thy re-turn - ing,

Trem-ble for thee in the fast gath'ring storm; Dark in thy sky, now death's an - gels as-sem - ble,
List for thy harp hang-ing mute by the wave, See through her tears thy tent-fires no more burn-ing,

Bleed-ing and torn, we be-hold thee for - lorn, Bleed - ing and torn, we be-hold thee for-lorn.
Hear the proud Per-sian ex - ult o'er thy grave, Hear the proud Per - sian ex-ult o'er thy grave.

(The Jews turn and go up stage slowly and with downcast air; MORDECAI, *L., half reclining.)*

MORDECAI.

(Rises.)

Woe . . . . . is me, ... Woe . . . . . is me,— . . . .

For the de - vic - es of the wick - ed pros - per, For the de - vices of the wick - ed pros - per.

(MORDECAI *bows his head in sorrow;* QUEEN ESTHER, *with maids, enters R.*)

Is-rael, for thee, for thee do I trem-ble.

a tempo.

SOLO. ESTHER.

Is - rael, O Is - rael, for thee do I trem-ble, Trem-ble for thee in the fast gath'ring storm.

Dark in thy sky, now death's an-gels as - sem - ble; Bleed - ing and torn, I be-hold thee for-lorn,

F MORDECAI. (*L.*)

Woe . . . . is me, ... Woe . . . is

ESTHER. (*R.*)

Bleed-ing and torn, I be-hold thee for-lorn. Zi - on in vain shall a - wait thy returning, List for thy harp hanging

(MORDECAI *and the Jews come forward.*) F CHORUS OF JEWS.

Zi - on in vain shall await thy returning, List for the harp hanging

me, ... For the de - vic - es of the wick - ed pros - per, For the de-

mute by the wave, See through her tears thy tent - fires no more burn - ing, Hear the proud

mute by the wave, See through her tears thy tent - fires no more burn - ing, Hear the proud

vic - es of the wick - ed pros - per. Is - rael, for thee, for thee do I trem-ble.

Per - sian ex - ult o'er thy grave, Hear the proud Per - sian ex - ult o'er thy grave.

Per - sian ex - ult o'er thy grave, Hear the proud Per - sian ex - ult o'er thy grave.

No. 7. Duet and Chorus. (Mordecai, Esther and Jews.)

GO THOU UNTO THE KING.

Moderato. Mordecai (*L., to Esther*).

Go thou un-to the King, and make sup-pli ca-tion for our

mf *p*

peo - ple! Go thou un- to the King and make sup-pli - ca - tion for thy peo - ple!

(*Entreating.*) Esther. (*R.*)

Go! Go! Go! Go! A - las! thou know-est well that to

go un-to the King un-bid-den is death! is death! unless he hold-eth out a gold-en

scep-ter. A-las! thou know-est

MORDECAI (*with increased fervor and earnestness*).

Go thou un-to the King, and make sup-pli-ca-tion for our peo-ple! Make

mp

well that to go un-to the King un-bid-den is

sup-pli-ca-tion for our peo-ple, Make sup-pli-ca-tion for our peo-ple, make sup-pli-

G

death! is death! un-less he hold-eth out the gold-en scep-ter.

CHORUS OF JEWS (*appealing to* ESTHER).

ca-tion, make sup-pli-ca-tion for our peo-ple! Go thou un-to the King, and make

G

ff

sup-pli-ca-tion for our peo - ple; Go thou un - to the King and make supplication for our peo - ple!

ESTHER (*to* MORDECAI). *ff*

A - las thou know'st 'tis death, 'tis death to go un - bid - den.

MORDECAI. *A little faster.*

If, then, thou al - to-gether hold thy

sf *p* *mp*

Affetuoso, slow and expressive.

peace at this time, de - liv - erance shall come to the Jews from anoth - er place. And who knoweth but

m *mf* *f*

MORDECAI AND CHORUS.

Who know'st but thou art

Kindred and coun-try soar above all

thou art come in - to the kingdom for such a time as this!

mp

come in - to the king - dom for such a time as this; To die, to die for
sor - did hopes of vain re-nown, All sor - did hopes of vain re - nown - To die, to die for

p

those we love, Is no-bler far than wear a crown, Is no - bler far than wear a crown.
those we love, Is no-bler far than wear a crown, Is no - bler far than wear a crown.

1 2

First time ESTHER, *second time* ESTHER *and* MORDECAI.

ESTHER.

Fast ye, and pray for me! Fast ye, and pray for me! I, al-so, and my maidens will fast; And I'll

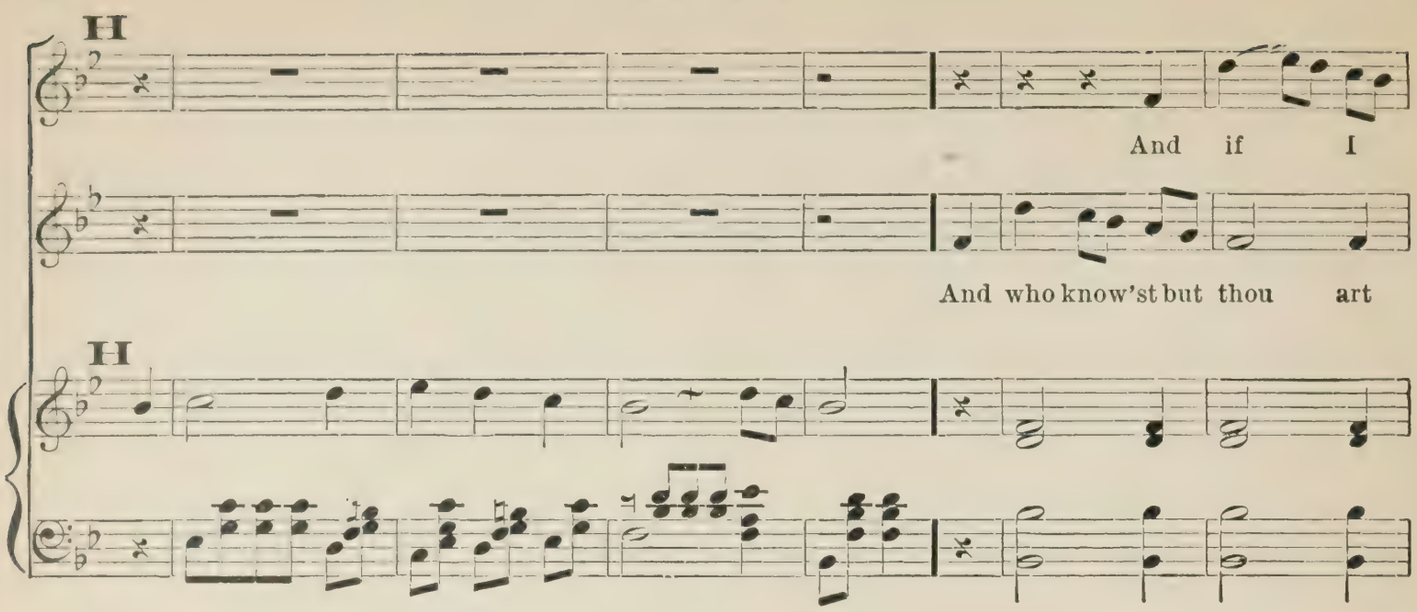
MORDECAI.

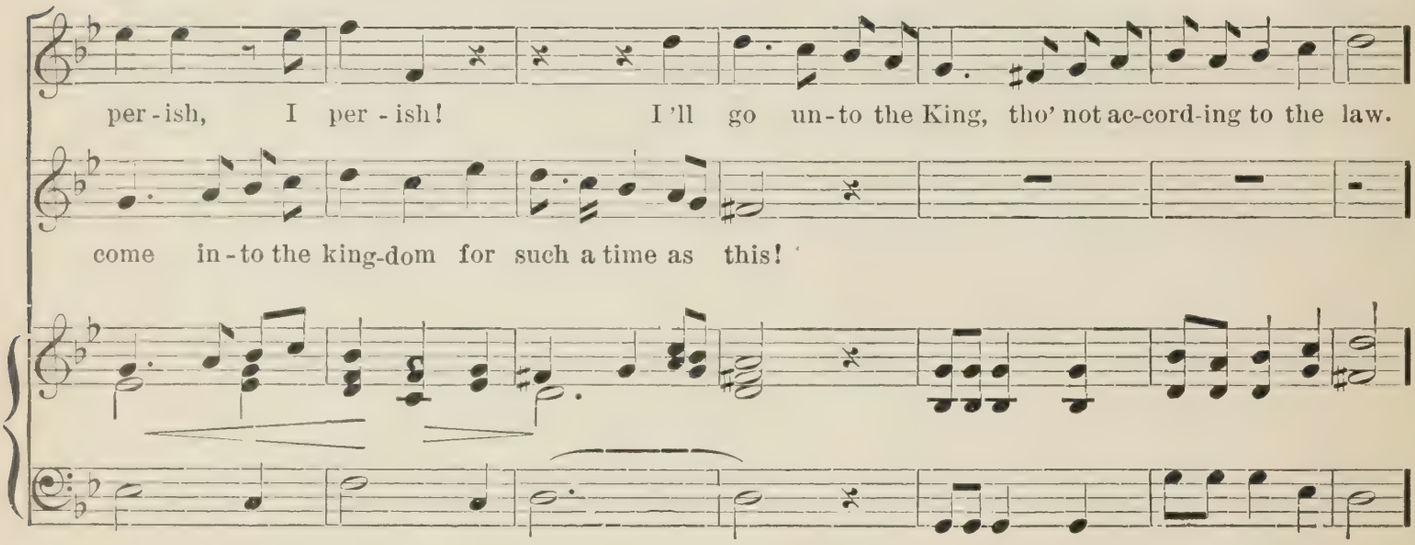
We'll fast and we'll pray for thee, We'll fast and we'll pray for thee! We, al-so, and our maidens will fast;

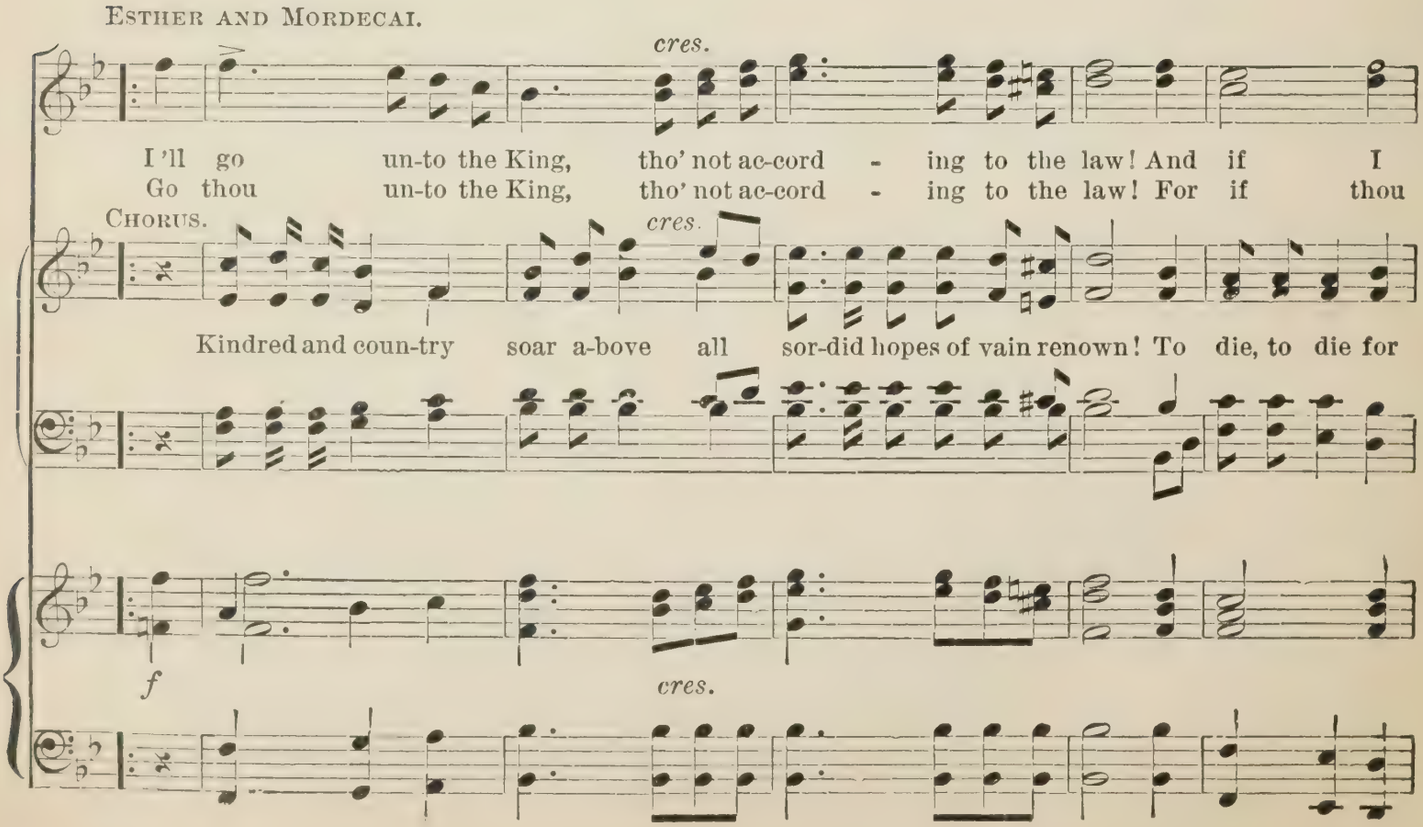
Repeat with MORDECAI.

go un - to the King, Tho' not ac-cord - ing to the law! And if I per-ish, I per - ish.

Go thou unto the King, Tho' not accord - ing to the law! For if thou go not we per - ish.


H
And if I
And who know'st but thou art
H


per-ish, I per-ish! I'll go un-to the King, tho' not ac-cord-ing to the law.
come in-to the king-dom for such a time as this!


Esther and Mordecai.
cres.
I'll go un-to the King, tho' not ac-cord - ing to the law! And if I
Go thou un-to the King, tho' not ac-cord - ing to the law! For if thou
Chorus.
cres.
Kindred and coun-try soar a-bove all sor-did hopes of vain renown! To die, to die for
f
cres.

(*Exit* QUEEN *and maids, R.;* CHORUS *kneel with heads bowed.*)

dim.

per - ish, I per - - - - - - - - ish.
go not, we per - - - - - - - - ish.

dim.

those we love, Is no - bler far than wear a crown.

dim.

dim. *mf*

p

No. 8. Solo and Chorus. (MORDECAI AND JEWS.)

PRAYER FOR SUCCESS.

(CHORUS *continue kneeling with heads bowed.*)
Slow and gentle.

p

First time CHORUS, *then* MORDECAI *without* CHORUS, *then* MORDECAI *and* CHORUS *together.*
(MORDECAI, *C.;* CHORUS, *kneeling, raise hands and eyes while they sing.*)

To Thee, ... O Lord, ... I raise . . . . . my

CHORUS.

To Thee, O Lord, we raise our cries, To Thee, O Lord, we

cries, . . . My fer - - vent prayer . . . in mer - - cy hear! . . For

ALTO, *ad lib.*

raise our cries, Our fer - vent prayer in mer - cy hear, Our fer - vent prayer in mer - cy hear, For

ru - in waits one trem - bling soul, If Thou re - fuse a gra - cious ear; To

ru - in waits one trem - bling soul, If Thou re - fuse a gra - cious ear; To

thee. . . . . O Lord, ... I raise . . . . . my cries, ... My

thee, O Lord, we raise our cries Our fer - vent pray'r in mer - cy hear, To

fer - - - - vent pray'r . . . . . in mer - - - - - cy hear. . .

thee, O Lord, we raise our cries, Our pray'r in mer - cy hear. . .

No. 9. Chorus. (Jews.)

HE THAT GOETH FORTH AND WEEPETH.

The first eight measures may be sung as a soprano solo.

Chorus (*rise*).

p *m* *pp* *cres.*

He that go - eth forth and weep - eth, weep - eth, weep - eth, bear - ing pre - cious

rit. dim. Chorus. *m*

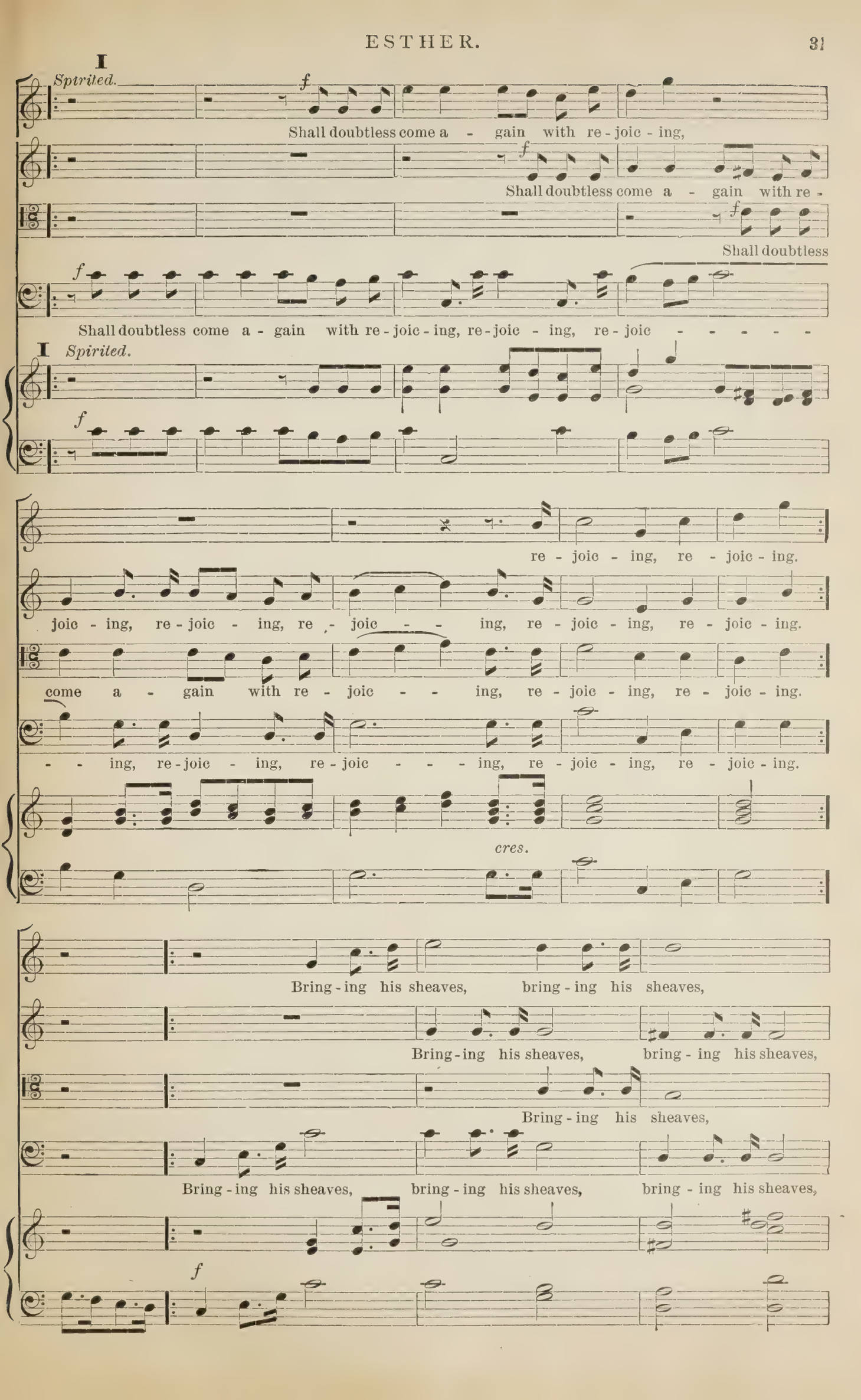
seed, pre - cious seed, pre - cious seed, He that go - eth forth and weep - eth,

bear - ing pre - cious seed, pre-cious seed,

m *p* *cres.* *dim.*

weep - eth, weep - eth, bear - ing pre - cious seed, pre - cious seed, pre - cious seed.

weep - eth, weep eth, bear - ing pre - cious seed, pre - cious seed.


I
Spirited.
f
Shall doubtless come a - gain with re - joic - ing,
Shall doubtless come a - gain with re -
Shall doubtless
Shall doubtless come a - gain with re - joic - ing, re - joic - ing, re - joic - - - - -
I Spirited.
re - joic - ing, re - joic - ing.
joic - ing, re - joic - ing, re - joic - - ing, re - joic - ing, re - joic - ing.
come a - gain with re - joic - - ing, re - joic - ing, re - joic - ing.
- - ing, re - joic - ing, re - joic - - - ing, re - joic - ing, re - joic - ing.
cres.
Bring - ing his sheaves, bring - ing his sheaves,
Bring - ing his sheaves, bring - ing his sheaves,
Bring - ing his sheaves,
Bring - ing his sheaves, bring - ing his sheaves, bring - ing his sheaves,
f

with him, Bringing his sheaves, Bringing his sheaves, Bringing his sheaves with him.

with him, Bringing his sheaves, Bring - ing his sheaves, his sheaves with him.

with him, Bringing his sheaves, his sheaves, Bringing his sheaves with him.

with him, Bringing his sheaves, Bring - ing his sheaves with him.

No. 10. Chorus and Solo. (Jews, Mordecai, etc.)

GOD IS THE REFUGE.

*

mp

God is the ref - uge of His peo - ple, God is the ref - uge of His peo - ple, A ver - y pre - sent help in trou - ble, A ver - y pre - sent help in trou - ble.

Solo. (*first maid of honor or* Prophetess, *coming down stage*).

Therefore will we nev - er fear, Therefore will we nev - er fear,

Therefore will we nev - er fear, Therefore will we nev - er

There - fore will we nev - er fear, ... God is the ref - uge of His peo - ple.

fear, nev - er fear, God is the ref - uge of His peo - ple.

*The High Priest or Mordecai may advance and sing eight measures of above, in which case the Chorus repeat it as written.

(*First time, solo,* MORDECAI'S *sister; second time,* MORDECAI *and* MORDECAI'S *sister in unison and* CHORUS *softly, with hands and eyes raised.*)

In Thee, O . . Lord, do I put . . . . . my . .

(*During the solo the* CHORUS *bow their heads.*)

God is the ref - uge of His peo-ple, God is the ref - uge of His

p

trust; In Thee, O Lord, do I put . . . . . my trust, O

peo - ple, A ver - y pre-sent help in trou - ble, A ver - y pre-sent help in trou-ble;

let me nev - er be con-found - - ed, Let me nev - er be con -

God is the ref - uge of His peo - ple, A

found - ed. Thou art the ref-uge of Thy peo - ple, Therefore will we nev-er fear.

ver - y pre-sent help in trou - ble, We 'll nev - er fear, Therefore will we nev-er fear.

(*Everybody with hands uplifted until the curtain falls.*)

END OF ACT II.

ACT III.

SCENE. *Same as Act I, Scene II. The* KING *on throne; guards either side, court officials, etc.*

No. 11. Male Chorus.

ALL HAIL TO KING AHASUERUS.

L. K.

f

MALE VOICES.

Hail! hail! hail! all hail to King A-has - u - e - rus! Hail! hail! hail! all hail to our no - ble King!

UNISON.

We greet thee with voic - es up - lift - ed, Loud - ly thy praise we'll pro - claim, Our no - ble King, thy prais - es sing, Ah, we greet thee with voic-es up-lift-ed,

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Loudly we'll sing thy praise, Loudly our voices raise, all hail! . . . . all hail!

to our noble King,

Slow. (ESTHER'S *maids enter R., and stand one side to allow the* QUEEN *to pass.*)

un poco rit.

No. 12. Female Chorus. (ESTHER'S MAIDS OF HONOR.)

BEHOLD OUR LOVELY QUEEN.

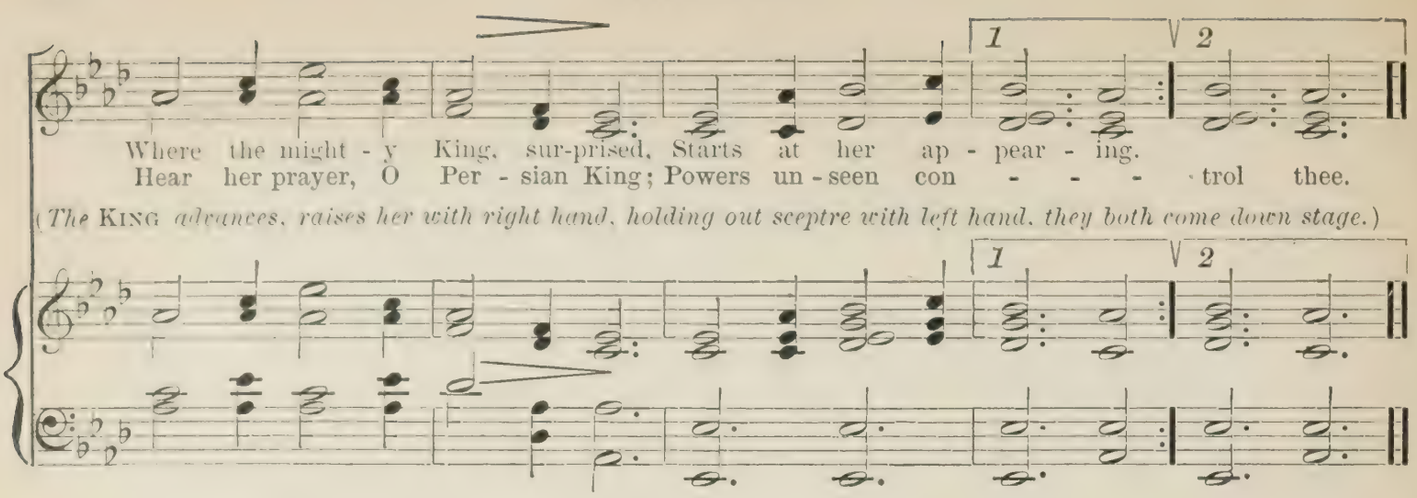
L. K.

Be - hold, be - hold our love - ly queen, Hop - ing,
Oh, at his feet now cast thee down; Low - ly,

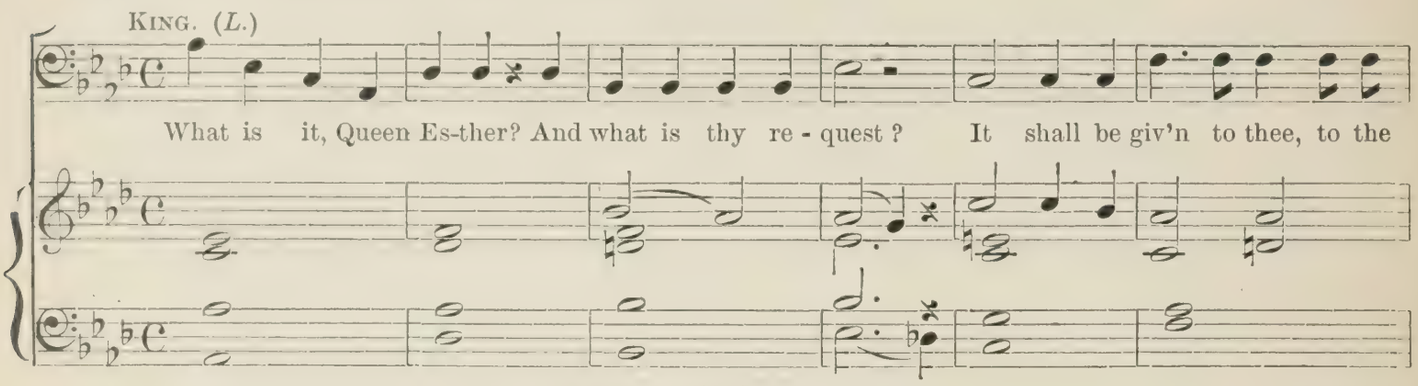
fear-ing, Pass - ing through the pillared courts, That proud monarch near - ing;
low - ly: Guard her from the dread-ful frown, Lord, for - ev - er ho - ly.

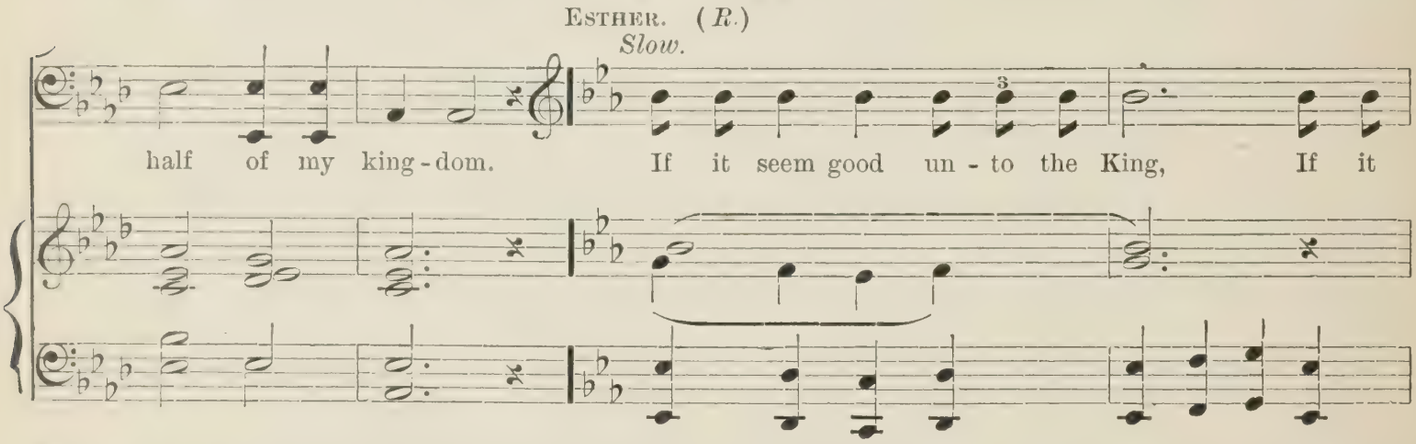
(ESTHER *enters slowly, with hesitation; by the time the* CHORUS *sing the second verse she has advanced and fallen on one knee before the throne.*)

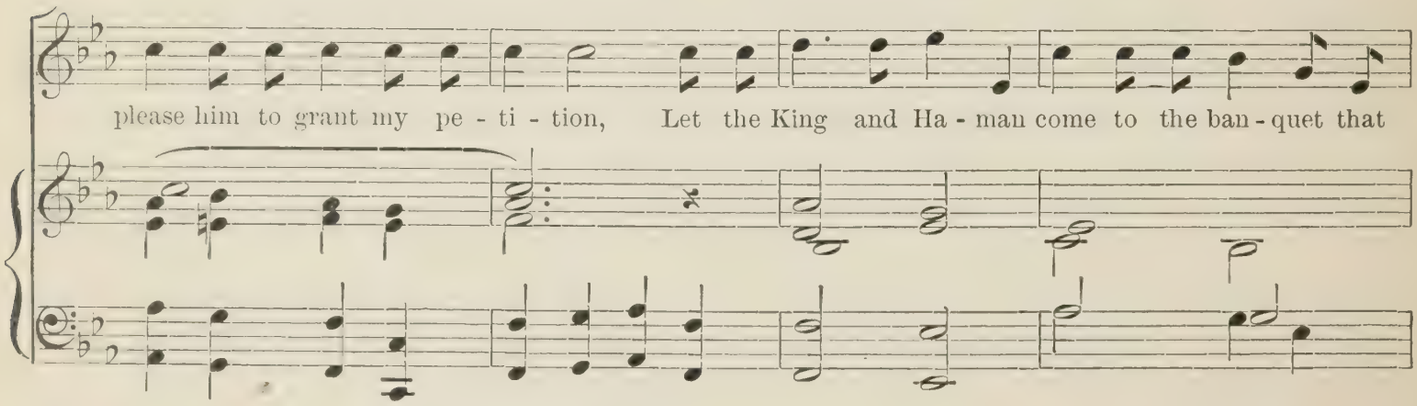
In her beau - ty she doth bloom Flow'r - like in that shad - ed room,
Thou the hope of Ju - dah art, Touch the sovereign's changeful heart,

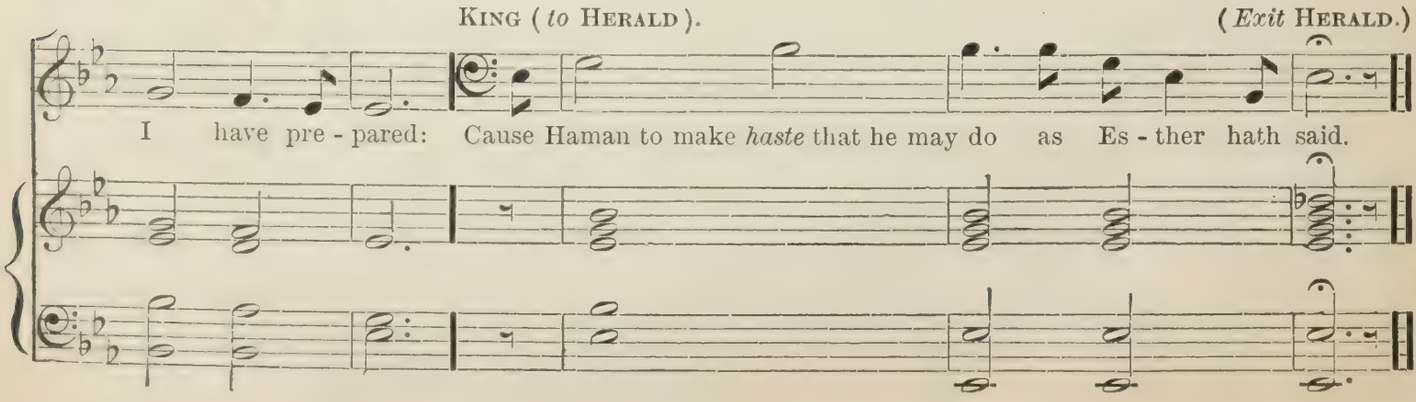


No. 13. Recitative and Scene.



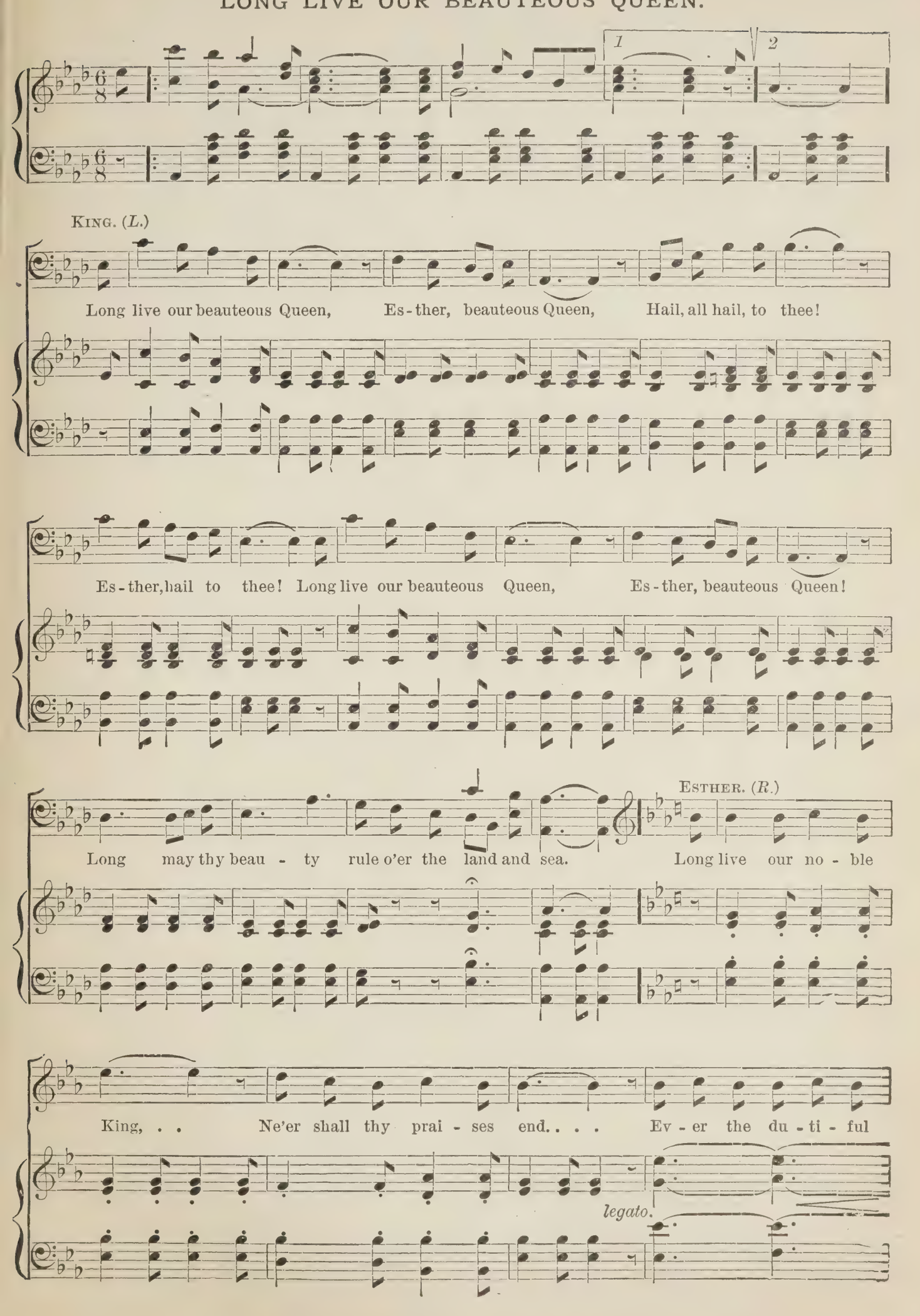






No. 14. Duet and Chorus. (King, Esther and Chorus.)

LONG LIVE OUR BEAUTEOUS QUEEN.



More than the beau - ti - ful, Find in thee a friend, Ev - er the du - ti - ful,

More than the beau - ti - ful, Find in thee a friend.

CHORUS.

f

Long live our beauteous Queen, Long

mf

QUEEN.

Ev - er the du - ti - ful, More than the beau - ti - ful, Find in

KING.

Ev - er the du - ti - ful, More than the beau - ti - ful, Find in

p

live our no - ble King, Long live our Queen, Long

thee, in thee a friend; Ev - er the du - ti - ful, More than the beau-ti - ful, Find in

me, in me a friend; Ev - er the du - ti - ful, More than the beau-ti - ful, Find in

live our King, Long live our Queen, Long

ritard ad lib.

thee, in thee a friend, in thee a friend, in thee, in thee a friend.

me, in me a friend, Find in me, in me a friend, in me a friend.

live our King, Long live our Queen, Long live our King.

End of Act III.

ACT IV.

SCENE. *The* KING'S *gates. Same as Act I., Scene I.*

No. 15. Chorus. (PERSIANS AND HAMAN'S FRIENDS.)

HAIL TO THE MONARCH.

J. C. J. L. K.

ff

PERSIANS AND HAMAN'S FRIENDS.

Hail to the Mon - arch Ev - er vic - to - ri - ous,
Star-like the Queen doth stand, Fair - est in all the land;

1st.

Na-tions and kings they are prone at his feet. Bold are his war - riors; Fall down be -
Loud let the trum-pet call, Hail, roy-al pair.

1st.

2d.

fore us Hosts of proud Egypt in ru - in com-plete. Hail! Hail!

2d.

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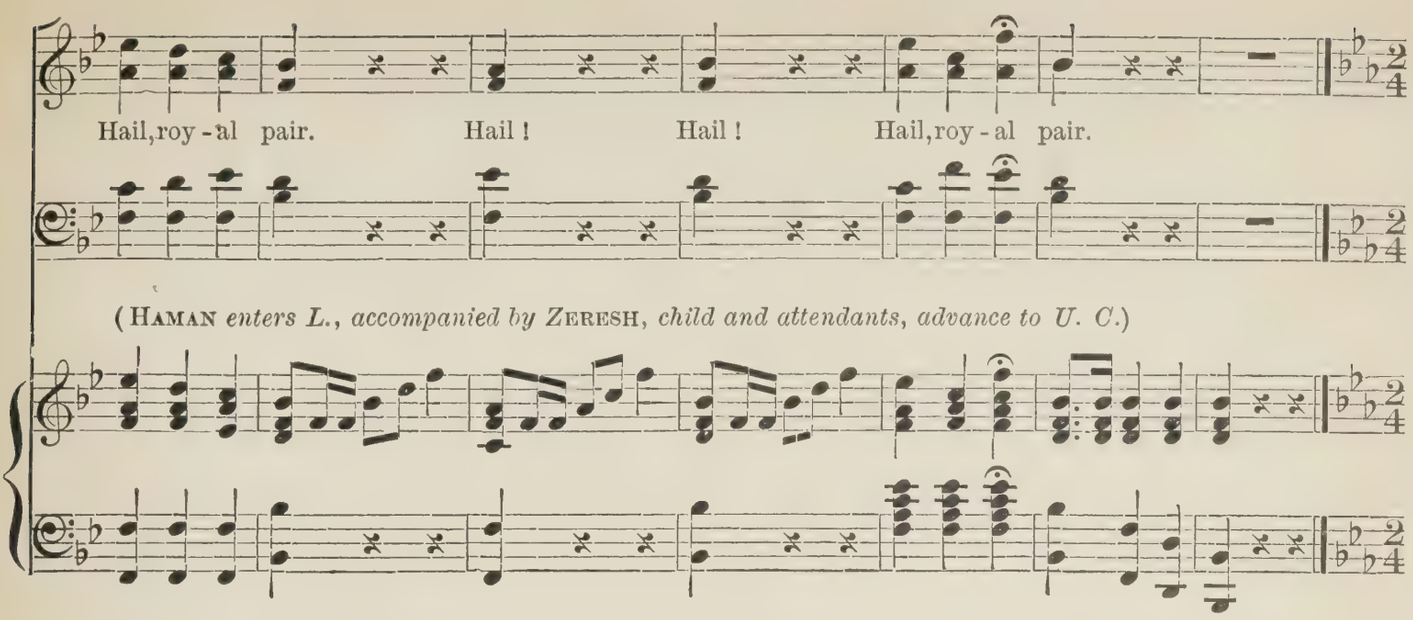
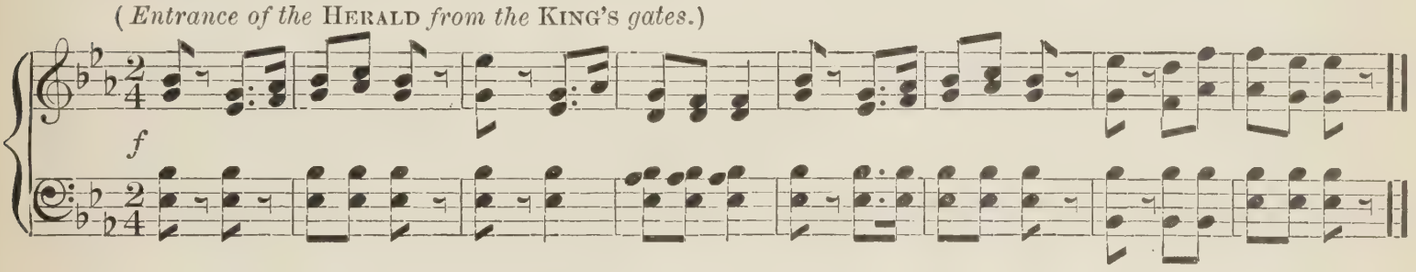


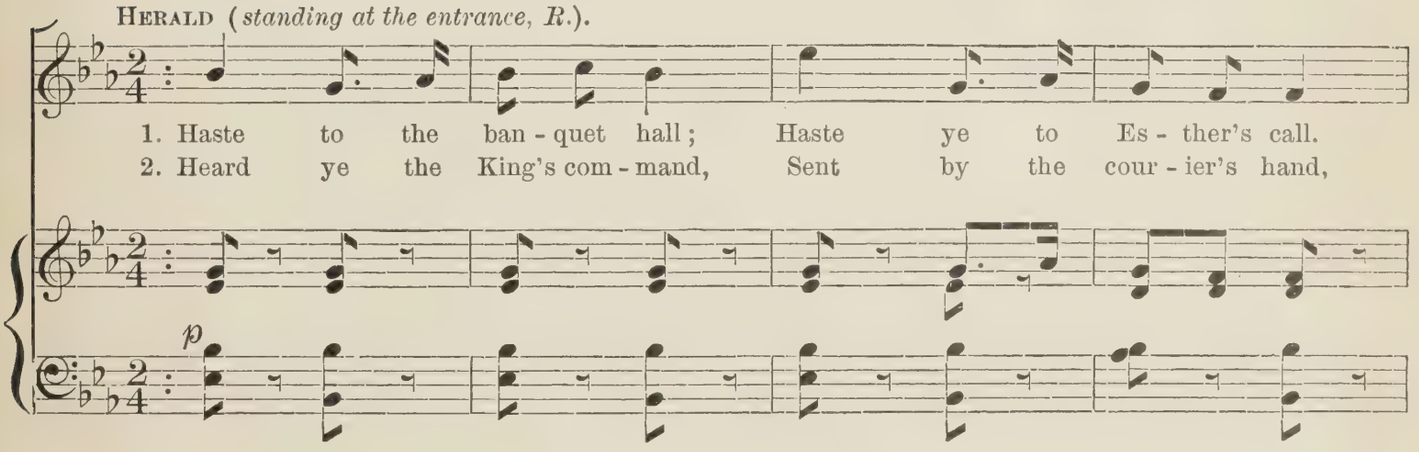
March tempo.
(*Entrance of the* HERALD *from the* KING'S *gates.*)



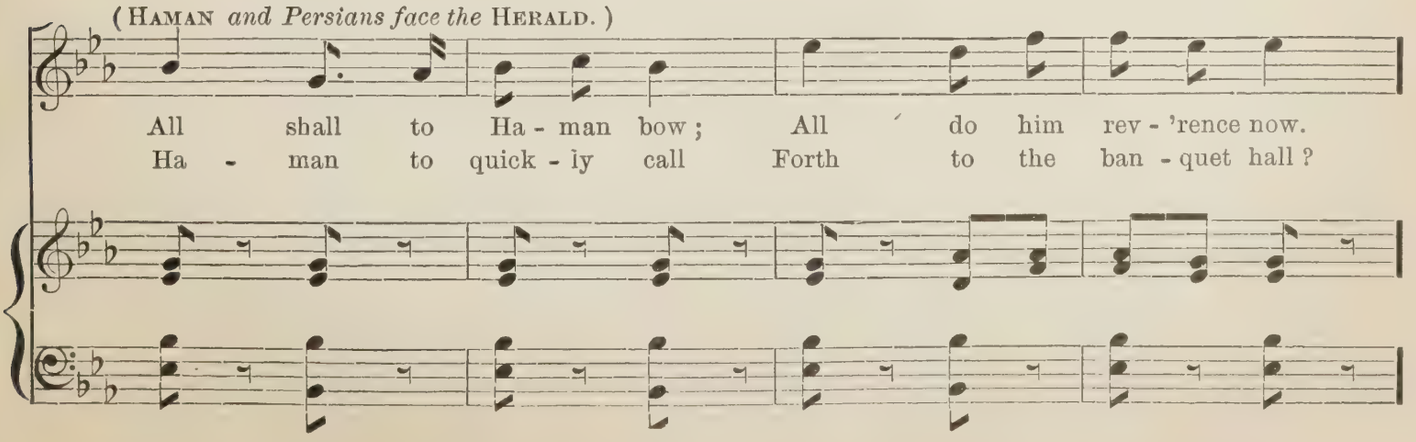
No. 16. Solo, Trio and Chorus.

HASTE TO THE BANQUET.

HERALD (*standing at the entrance, R.*).



(HAMAN *and Persians face the* HERALD.)



TRIO. (*To* HAMAN, *while they invest him with his robe and crown.*)

MEDIAN PRINCESS. (*R.*)

Haste to the ban - quet hall, Haste ye to Es - ther's call!
Heard ye the King's com - mand, Sent by the cour - ier's hand,

PERSIAN PRINCESS. (*R.*)

ZERESH. (*R.C.*)

All shall to Ha - man bow, All do him rev - 'rence now.
Ha - man to quick - ly call Forth to the ban - quet hall?

CHORUS.

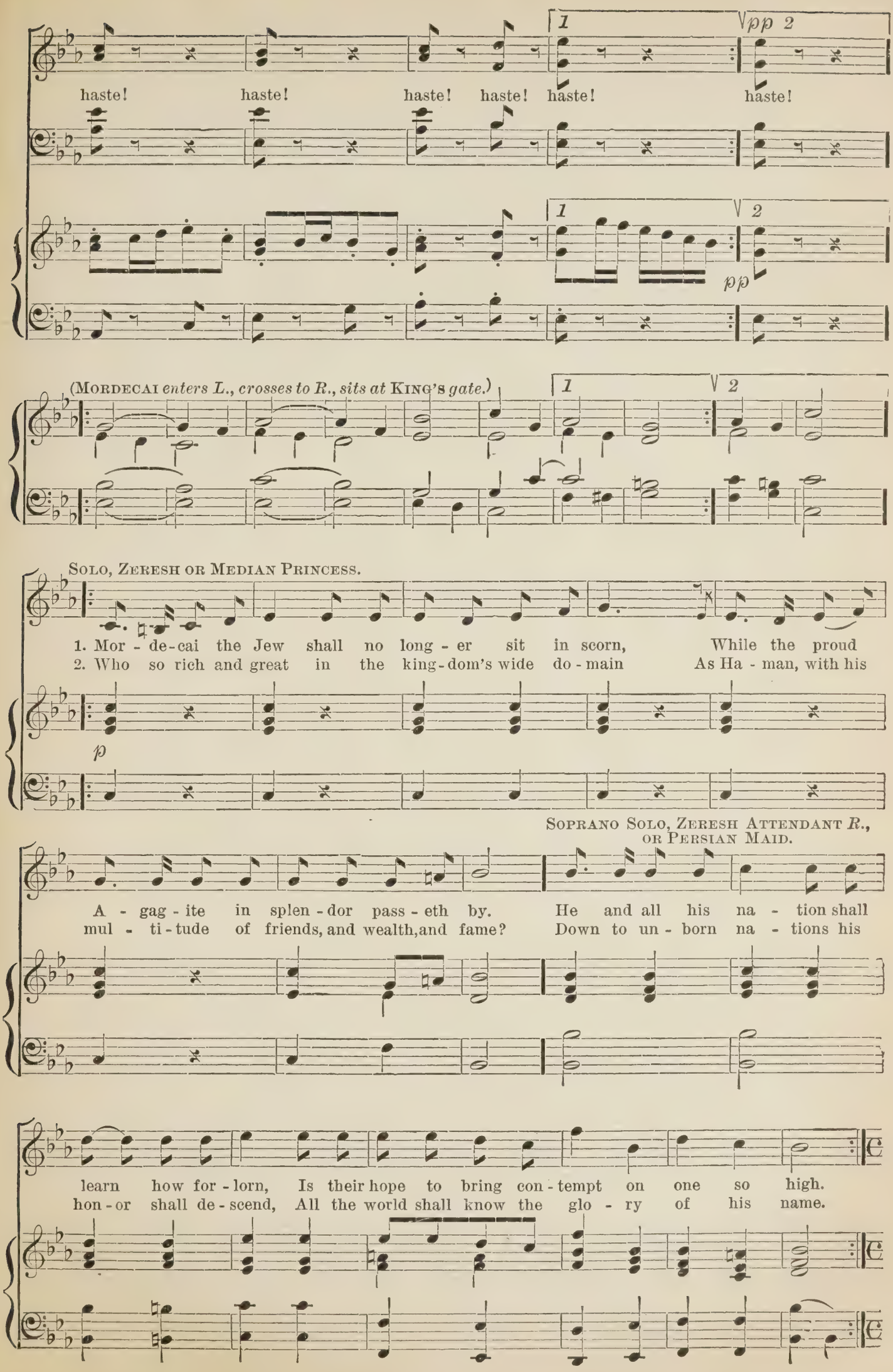
Haste to the ban - quet hall, Haste ye to Es - ther's call! All shall to Ha - man bow,
Heard ye the king's com-mand, Sent by the cour - ier's hand, Ha - man to quick - ly call

f

K

All do him rev-'rence now. Haste! haste! haste! haste! haste!
Forth to the ban - quet hall?

K


1
pp 2
haste! haste! haste! haste! haste! haste!
1
2
pp
(Mordecai enters L., crosses to R., sits at King's gate.)
1
2
Solo, Zeresh or Median Princess.
1. Mor - de-cai the Jew shall no long - er sit in scorn, While the proud
2. Who so rich and great in the king-dom's wide do - main As Ha - man, with his
p
Soprano Solo, Zeresh Attendant R., or Persian Maid.
A - gag - ite in splen - dor pass - eth by. He and all his na - tion shall
mul - ti - tude of friends, and wealth, and fame? Down to un - born na - tions his
learn how for - lorn, Is their hope to bring con - tempt on one so high.
hon - or shall de - scend, All the world shall know the glo - ry of his name.

HAMAN.

Yet all this a-vail-eth me nought, all this a-vail-eth me nought, So long as I see Mor-de-cai the Jew sit-ting at the King's gate.

No. 17. Solo and Chorus. (ZERESH AND PERSIANS.)

WHY SHOULD THIS HEBREW.

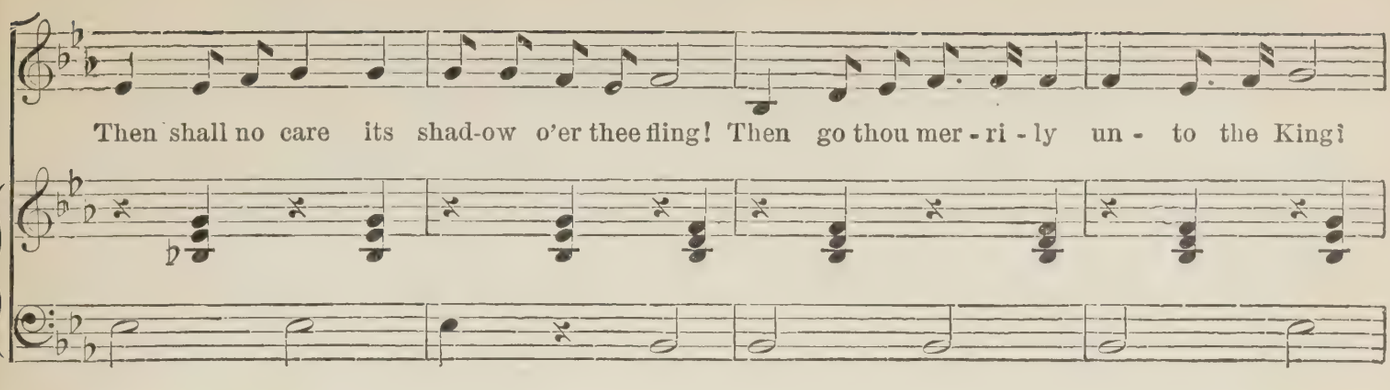
ZERESH.

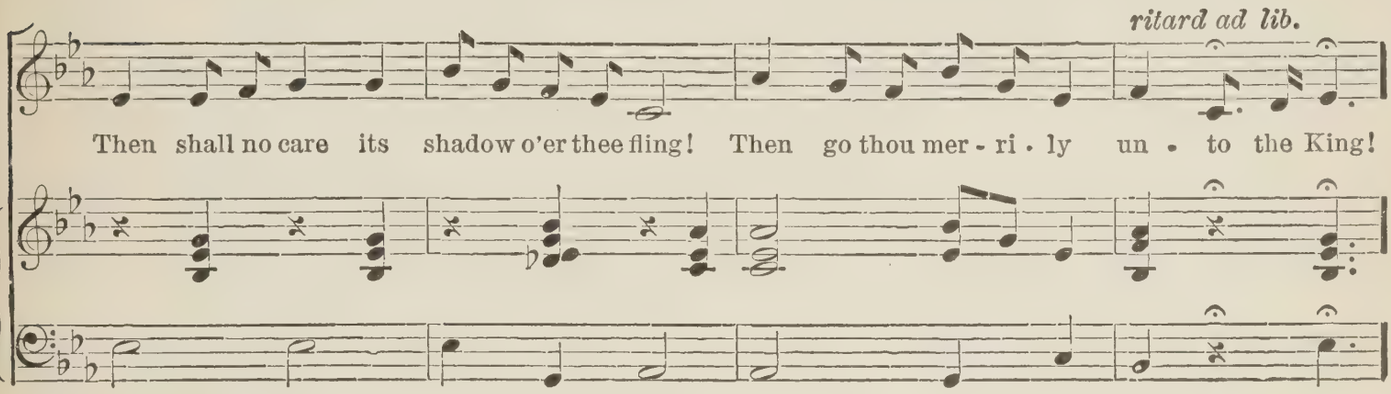
Why should this He-brew vex my lord, When ven-geance waits up-on thy word!

Why should this He-brew vex my lord, When vengeance waits up-on his word!

spirited.

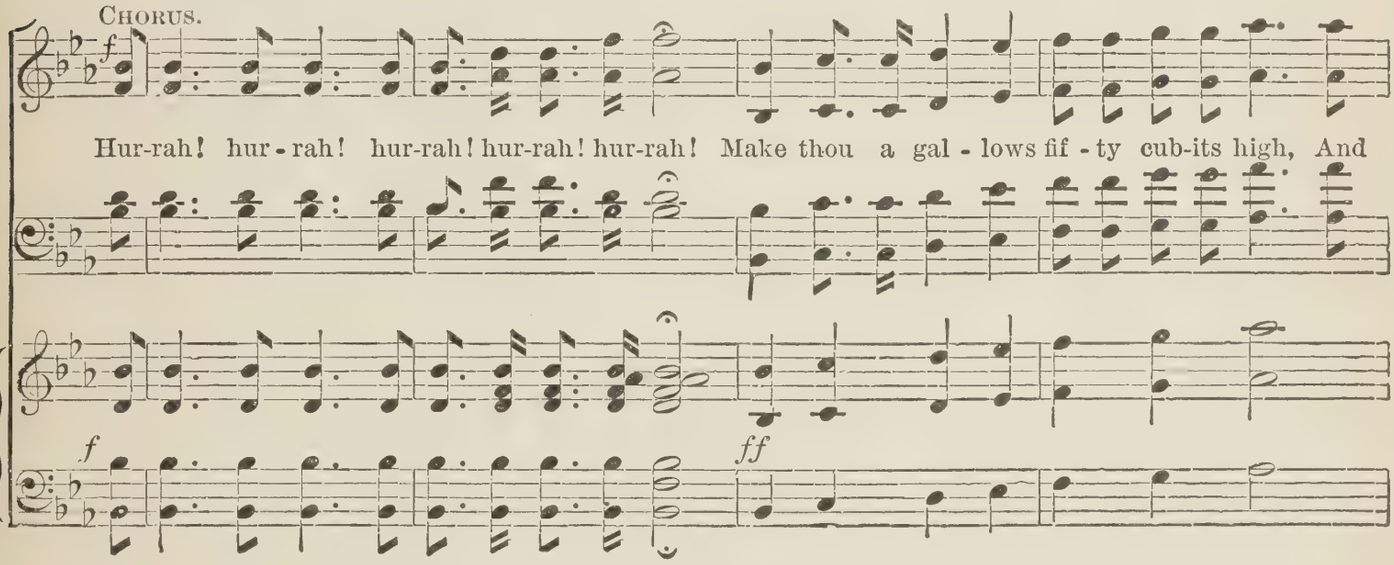
Make thou a gal-lows fif-ty cu-bits high, And there-on to-mor-row let this Hebrew die!

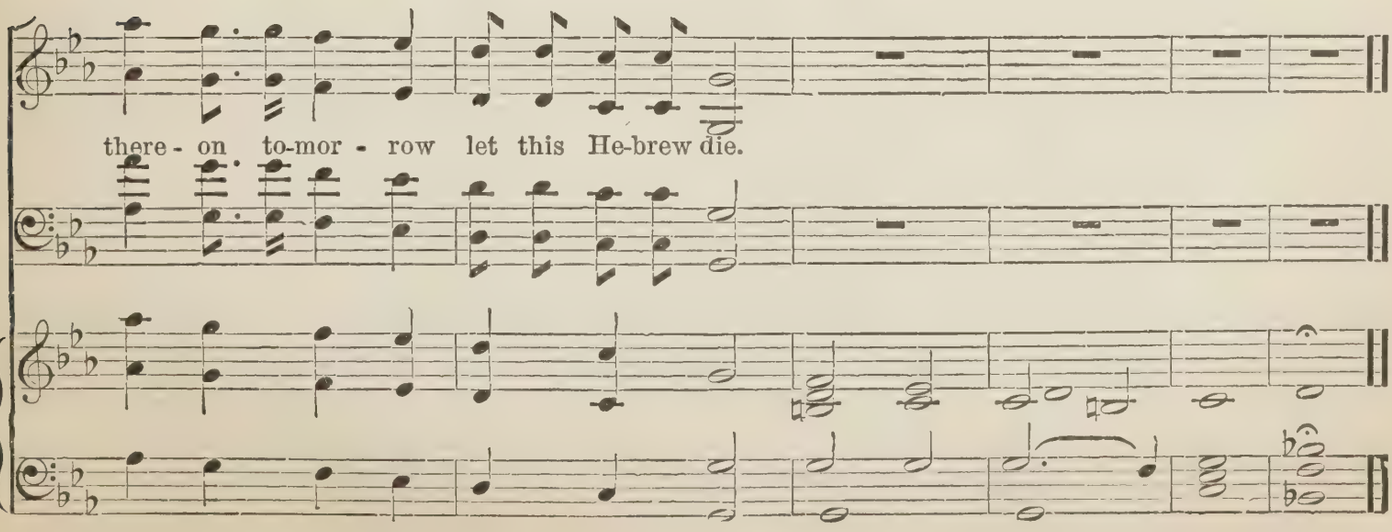




L (Mordecai *rises alarmed and exits R. 1. E.*)

Chorus.





No. 18. Chorus.

THEN SHALL NO CARE ITS SHADOW O'ER THEE FLING.

Allegro vivace. ZERESH WITH ALL THE ALTOS.

Then shall no care its shad-ow o'er thee fling,

Light Chorus to La.

La la la la la la la la la la la la la la la la

pp With gradual cres.

Then go thou mer-ri-ly un-to the King! Then shall no care its shadow o'er thee fling,

la la la la la la la la la la la la la la la la

M

Then go thou mer-ri-ly un-to the King!

ff

la la la la Then shall no care its shad-ow o'er thee fling!

M

ff Sempre staccato.

Then go thou mer-ri-ly un-to the King! Then shall no care its shad-ow o'er thee fling!

ten.

ten.

Allegro. ♪ = 132.

Then go thou mer - ri - ly un - to the King! Then go thou mer - ri - ly!

Allegro. ♪ = 132.

f

Then go thou mer - ri - ly! Then go thou mer - ri - ly un - to the King.

Presto.

(*Exeunt through* KING'S *gates.*)

Haste, haste, haste, haste, haste, haste.

p repeat pp

(*The scene changes.*)

pp

ppp

SCENE II. *The throne room, (same as Scene II, Act I),* SCRIBE *L., guards on either side.*

(Enter KING, *R., slowly.)*

Slow.

No. 19. Recitative and Scene. (KING, SCRIBE AND HAMAN.)

THE NIGHT WEARS ON.

:S: KING. L. K.

1. The night wears on,—I cannot sleep;—for the thought of days de - part - ed:
   Have I not reached the highest goal? what wealth is like my treas - ure?
2. Search thou the records then, O Scribe! some mer - its un - re - ward - ed;
   Were there not false assassins once, who thought to kill me, sleep - ing?

:S:

Why should they rise as phantoms grey, and I be heav - y heart - ed?
What power! What rich delights are mine! Yet yield they lit - tle pleas - ure.
Was there not peril once for me although se - - - cure - ly guard - ed.
Was there not then some faithful friend, true watch a - bout me keep - ing?

SCRIBE. (*L.*)

1. O, mas-ter mine . . the day is done, . . Pray cease this use-less
   wealth, nor power . nor skill a-vail, . . . Life's per - fect joy as-
2. 'T is true, my mas - ter, there were two, . . When foes were then con-
   love-ly Queen . then saved thy life, . . Her kins - man gave the

sor - row For brief is tri - al, tran-sient pain, And all's a brief to -
sur - ing Good fruit-ful deeds a - lone pre-vail To bring the rest en -
spir - ing; Yes, there were two most faith-ful ones Who watch'd with zeal un -
warn - ing; I coun-sel then some brave re-ward To him, when comes the

1st *2d* *D.S.* *last.*

mor - row. Nor dur - ing.
tir - ing. The morn - ing.

D.S.

KING.

{ What honor and dig - nity hath been done to } Mordecai for this?

SCRIBE. KING. CHORUS. KING.

Nothing is done for him, Nothing is done for him. Who is in the court? Haman! Let him come in.

KING. (*L.*)

O Ha - man!

(HAMAN *enters R., has a cheerful manner.*) (*Jews and Persians enter quietly.*)

f *un poco rit.*

Ha - man! What shall be done un - to the man whom the King de - light-eth to hon - or?

HAMAN. *ad lib.* *Cheerful.*

Let the ro - yal ap - pa - rel be brought, And the horse the King rid - eth up - on, . . And let

ril. . . . . . .

one of the King's most no - ble princ-es pro-claim be - fore him,

tempo. (*Salute.*)

Thus shall it be done . . un - to the man . . whom . the King . de-

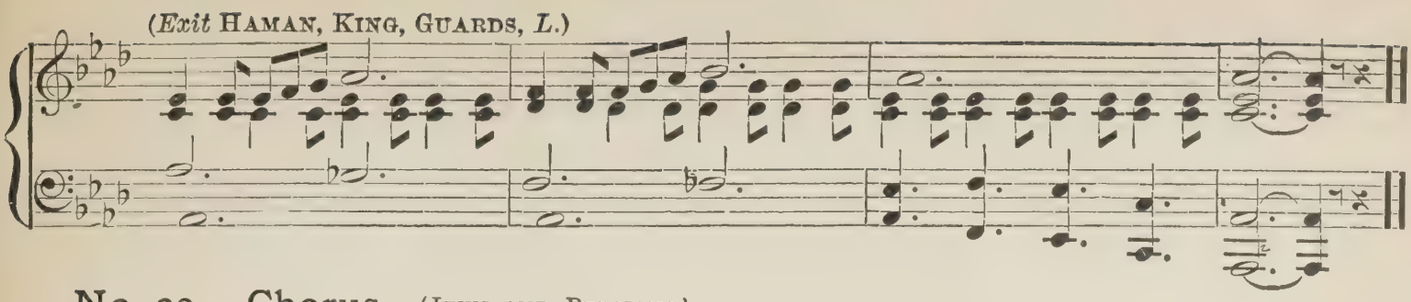
KING. *Cheerful first time. Repeat as a command.*

light - eth to hon-or. . . Make haste, and take the ap - pa - rel, and the

HAMAN (*astounded.*)

horse, as thou hast said, . . and do e-ven so to Mor-de-cai, to Mor-de-cai, the Jew.

(*Exit* HAMAN, KING, GUARDS, *L.*)



No. 20. Chorus. (JEWS AND PERSIANS.)

AHA, AHA, PROUD HAMAN BEGINS TO FALL.

FULL CHORUS.

A - ha, a-ha, a - ha! A - ha, a-ha, a - ha, Proud Haman begins to fall, Proud Ha-man be-gins to fall, Proud Ha-man be - gins to fall.

Ha - man be-gins to fall, Proud Ha - man be-gins to fall, be - gins to fall.

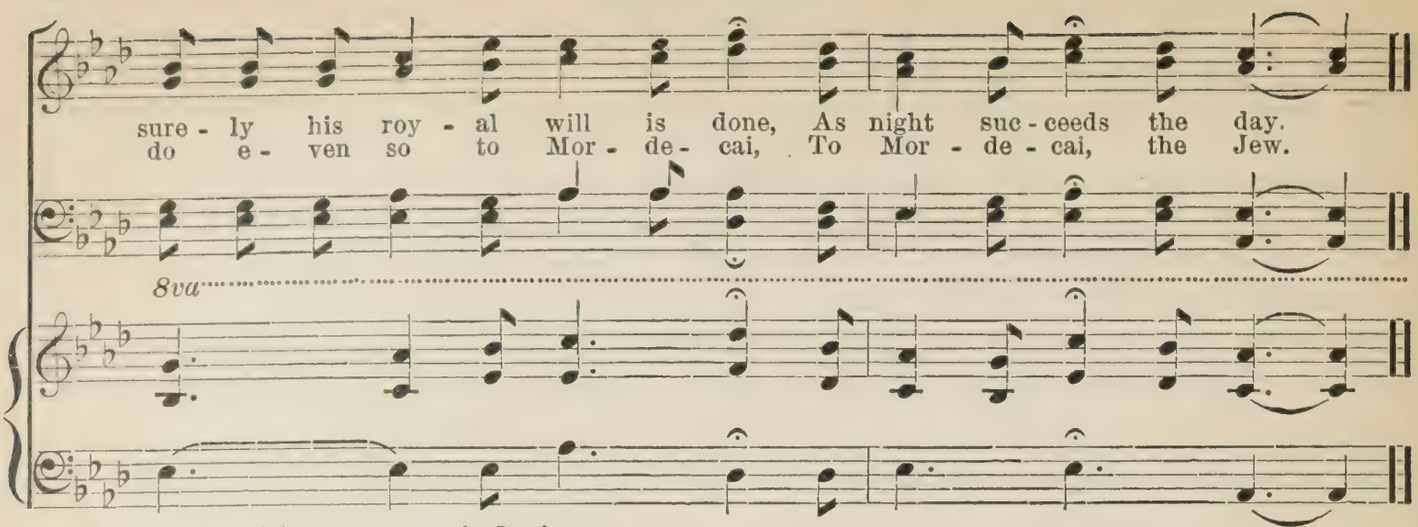
f *ff*

No. 21. Quartet. (MALE VOICES.)

THE KING HATH GIVEN COMMANDMENT.

1. The King hath giv - en com-mand-ment, And Ha - man must o - bey; For
2. He must haste and take the ap - par - el, And the horse as he has said; And

mf

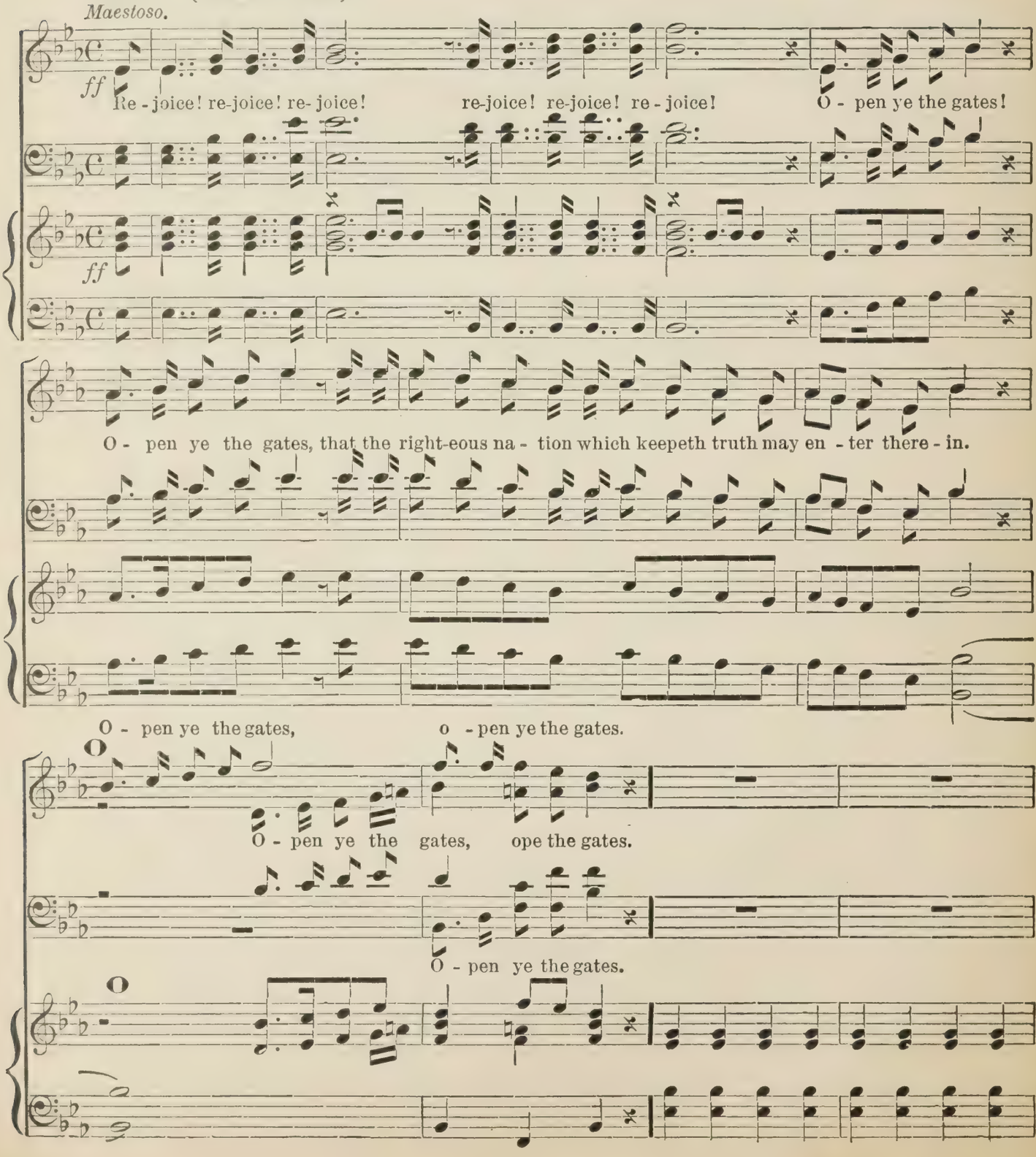


No. 22. Chorus and Solos.

OPEN YE THE GATES.

CHORUS. (MIXED VOICES.)

Maestoso.



SOPRANOS.

Trust in the Lord for - ev - er! For in the Lord Je - ho - vah is ev - er - last - ing

ALTOS.

strength, is ev - er - last - ing strength.

SOPRANO AND ALTO.

Trust in the Lord for-

TENOR AND BASS.

cres. *f*

ev - er! For in the Lord Je-ho - vah is ev - er - last-ing strength, is ever - last - ing strength.

FOR HE BRINGETH DOWN THEM.

P

HEGAI. (*R. C.*) *rit.*

For He bring-eth down them that dwell on high! The lof - ty ci - ty He lay - eth low,

P

CHORUS.

slow.

MORDECAI'S SISTER OR QUEEN'S FIRST MAID OF HONOR.

lay - eth low. For thou hast been a strength to the poor, A strength to the need - y in dis-

tress, A ref - uge in the storm, A shad - ow from the heat, When the

blast of the ter- ri - ble ones is as a storm, a storm a-gainst a wall.

No. 23. Solo and Chorus.*

THOU WILT KEEP HIM.

MORDECAI'S SISTER, OR MAID OF HONOR (*kneeling with hands uplifted*).

Moderato e legato. ♩. = 72.

Thou . . . . . wilt keep him . . in per - - - - - fect

CONTRALTO.

Thou wilt keep him in per - fect peace, Thou wilt keep him in

TENOR AND BASS.

peace . . . . whose mind is stay'd on Thee; . . Be -

per - fect peace, whose mind is stay'd on Thee, whose mind is stay'd on Thee. Be -

* First time solo, without chorus, second time solo and chorus pp. Chorus bow their heads during solo and sing with uplifted hands and eyes.

cause . . . . . he trust-eth in Thee, Thou . . . wilt keep him in

cause he trust-eth in Thee, ... Thou wilt keep him in per-fect peace, Be-

per - fect, per - - - fect peace. . . . . .

cause he trust - eth in Thee, Thou wilt keep him in per - fect peace.

No. 24. Finale.

TRUST IN THE LORD FOREVER.

CHORUS. (*All rise.*)

Trust in the Lord for-ev - - er, For in the Lord Je-
Trust in the Lord for-ev - - er,

mf

ho - - vah, Je-ho-vah is ev-er-last-ing strength, is ev-er-last-ing strength.
For in the Lord

THOU WILT KEEP HIM.

BASS SOLO (*with obl.*). HAGAI OR HIGH PRIEST.

Thou . . . . . wilt keep . . . . . him in per - - - - fect

Thou wilt keep him in per - fect peace, Thou wilt keep him in

peace, ... whose mind is stay'd on Thee; . . . Be -

per - fect peace, whose mind is stay'd on Thee; . . Be -

cause . . . . . he trust - eth in Thee, Thou . . . . . wilt keep . him in

cause he trust - eth in Thee, ... Thou wilt keep him in per - fect peace, Be -

per - fect, per - - - fect peace. . . . . .

cause he trust - eth in Thee, Thou wilt keep him in per - fect peace.

CODA. CHORUS. *Moderato e legato.*

whose

Thou wilt keep him in per - fect peace, whose mind is stay'd on Thee, whose mind is

mf

mind is stayed on thee, ...

stayed . . . . is stayed on thee, whose mind is stayed on thee.

stayed . . . on . . . thee, whose mind is stayed on thee. . .

Allegro con spirito. Lord . . . . . .

Trust ye in the Lord for - ev - er, Trust ye in the Lord for - ev - er, Lord,

For in the Lord Je - ho - vah is ev - er - last - ing strength, For

in the Lord Je - ho - vah is ev - er - last - ing strength.

End of Act IV.

ACT V.

Scene I. A public square in Shushan; on the left, a royal residence, from the balcony of which the KING *and* QUEEN *witness the festivities that follow.*

No. 25. Chorus and Triumphal March. (JEWS, PERSIANS, SOLDIERS, ETC.)

HEAR PROUD HAMAN NOW PROCLAIM.

L. K.

(*Enter* MORDECAI *on horse-back, led by* HAMAN.)

Maestoso.

ff

CHORUS.

Hear proud Ha-man now pro-claim Mor - de - cai, that hon-ored name.

THUS SHALL IT BE DONE.

HAMAN (*proclaiming* MORDECAI *the favored of the* KING).

Thus shall it be done . . un - to the man . . .

p *p*

CHORUS.

whom the King de - lighteth to hon-or. Thus shall it be done un - to the man . .

whom the King de-light - eth to hon-or. . .

8va

ff

TRIUMPHAL MARCH.

ff

To end march from here to Coda. ⊕

*

⊕ CODA. (Played only to end the march.)

FINE, SCENE I.

p cres - cen - do. f

Repeat the march as many times as is necessary for stage business, then from * to chorus Jewish boys.

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p *cres* - *cen* - *do.*

D. S.

CHORUS OF JEWISH BOYS.

The King shall hon - or the Queen, And Morde-cai great shall be; While
all to - geth-er we'll join In song to glo - ri - fy Queen

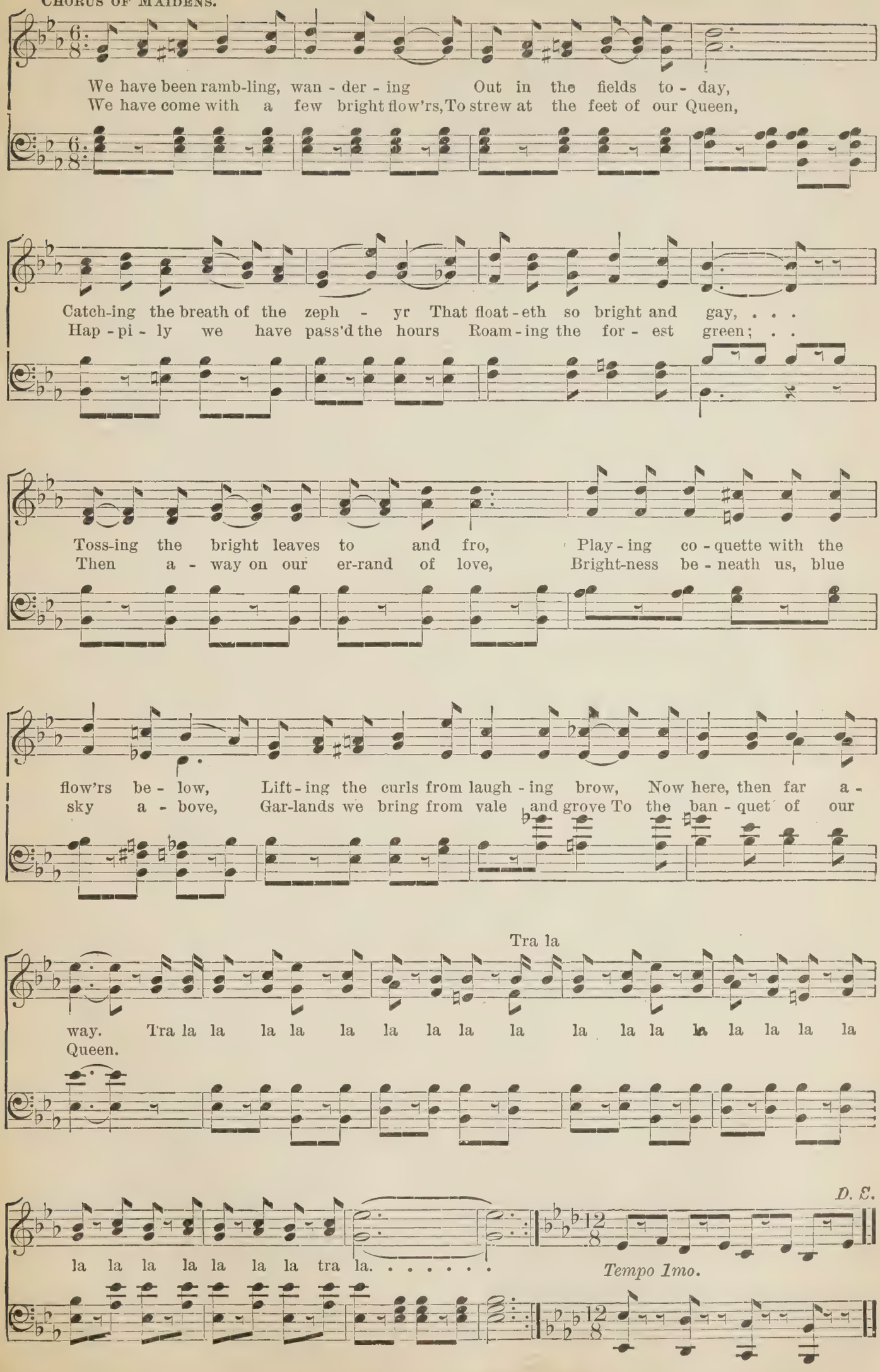
peace and pros - per-i - ty flow O'er mountain, plain and sea. Hurrah! Hurrah! Hur- rah! Huz-
Es - ther, our no - ble King And faith- ful Mor - de - cai. Hurrah! Hurrah! Hur- rah! Huz-

PIANOFORTE.

za, Huz-za, Huz-za! Tell it ye breez-es from des- ert to sea, Is - ra-el's people are free, She

triumphs, she triumphs, Her people are free, Then peo-ple are free.

CHORUS OF MAIDENS.



SCENE II. *A street (in I).*

(HAMAN *enters L., in mute distress. An old beggar solicits alms.* HAMAN *does not notice him.*)

Slow.

(ZERESH *and child follow* HAMAN *from L.; she sings.*)

No. 26. Solo and Duet. (ZERESH AND HAMAN.)

THY GALLING DEFEAT.

Slow and plaintive.

ZERESH.

Thy gall - ing de - feat, a - las! we know it all; And if he be - fore whom thou

♩ = 56.

p

ZERESH AND HAMAN.

now be-ginn'st to fall, Be - long to the race of the down - trod - den Jew, { Thy / My }

sor - rows are ma - ny, {tny / my} pleas - ures are few; {Thy / My} sor - rows are ma - ny, {thy / my}

pleas - ures are few.

Allegro. ♩ = 120.

(HERALD *enters.*)

pp

HERALD.

Haste! haste to the ban-quet hall! Haste! haste ye to Es-ther's call! May

(*Exit* HERALD.) ZERESH.

Or - mud as - sist thee there, Thy shat-ter'd for - tune to re - pair. . .

(*Exit* ZERESH *and* HAMAN.)

No. 27. Solo. (Bass.)

J. C. J. **THE SONG OF THE BEGGAR.** L. K

Voice. *Briskly, almost savagely.*

The wick-ed shall be caught in his own de-vic-es;
Old Mor-de-cai the Jew hath a way most kind-ly;

f *p*

Go thou mer-ri-ly, tread thou wa-ri-ly, Come back wea-ri-ly, Ha! Ha! ver-i-ly, The
Alms for pov-er-ty, scorn for van-i-ty, Words of cheer for poor hu-man-i-ty, He's

beg-gar in his rags, and the no-ble in his gown, To the
ev-er at the gate, and the King up-on his throne, And this

dust, to the dust they must all come down. Down, down, with the worm they lie, And it's
proud, haugh-ty Ha-man shall be cast down. Down, down, with the worm they lie, And it's

all the same to the pass-er-by. If this be Ha-man, or this be me, aye, it's

all the same in that weird coun-tree; If that be Ha-man or this be me.

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SCENE III. **Banquet hall in* QUEEN ESTHER'S *apartments., The* QUEEN *seated on the throne; Persians, Jews, guards, etc., on either side; as the curtain rises the* KING *and* HAMAN, *preceded by guards, enter (L.), followed by* ZERESH, *child, attendants and the* HERALD.

No. 28. Chorus.

HAIL! HAIL!

(Curtain rises.)

ff

(The KING *ascends the throne.)*

f

Hail! Hail! Hail! All

f

hail to King A-has-u - e - rus. Hail! Hail! Hail! All hail to our love - ly

R

Queen! We greet thee with voi - ces up-lift - ed, Loud - ly thy prais-es pro -

R

* If not obtainable use Scene II, Act I.

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claim, Our no - ble King, our love - ly Queen, We greet thee with

voi - ces up - lift - ed, Loud - ly we'll sing the praise, Loud - ly our voi - ces

raise, all hail! . . . . all hail!

To the no - ble pair,

No. 29. Duet and Chorus. (Haman, King and Chorus.)

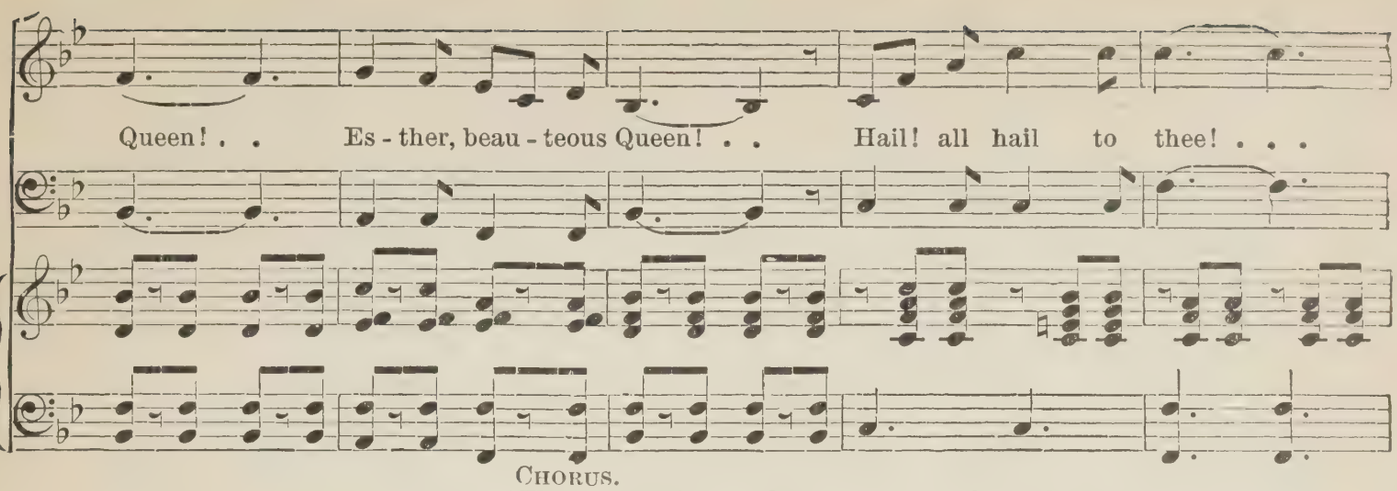
LONG LIVE OUR BEAUTEOUS QUEEN.

(*Play till* King *and* Haman *enter.*)

Haman.

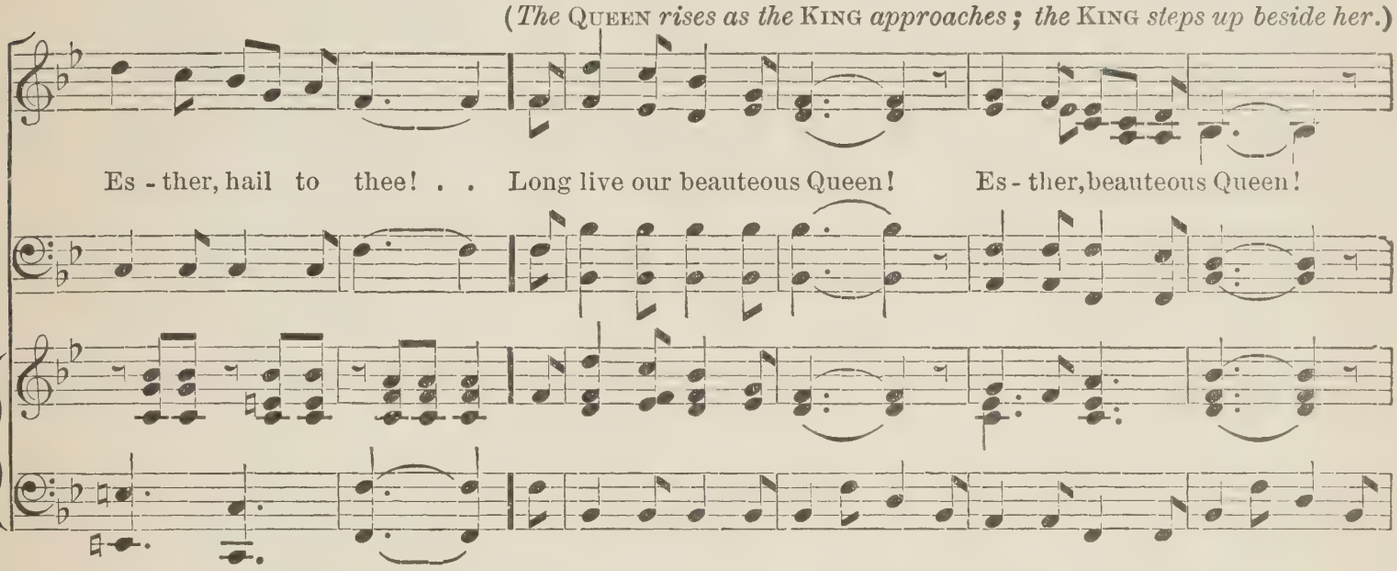
Long live our beau - teous

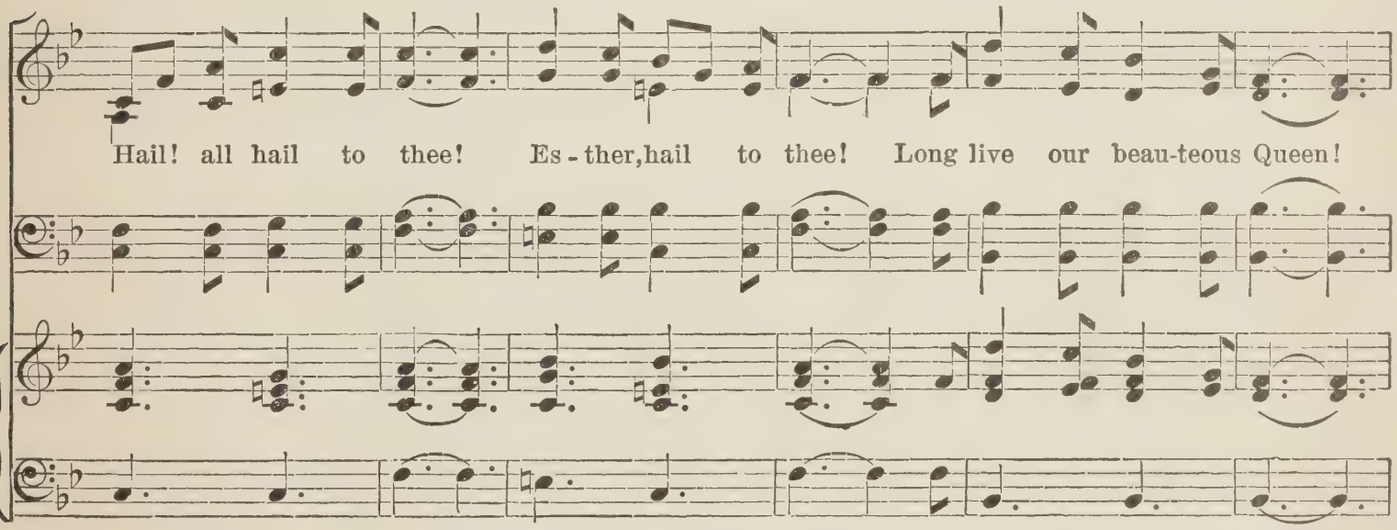
King.



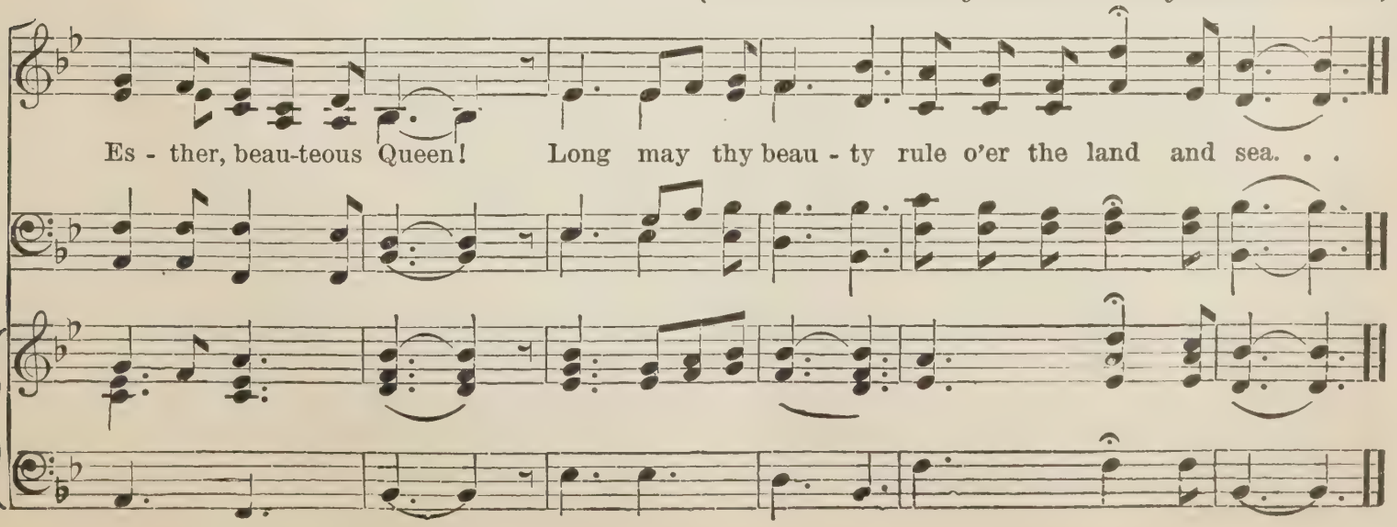
CHORUS.

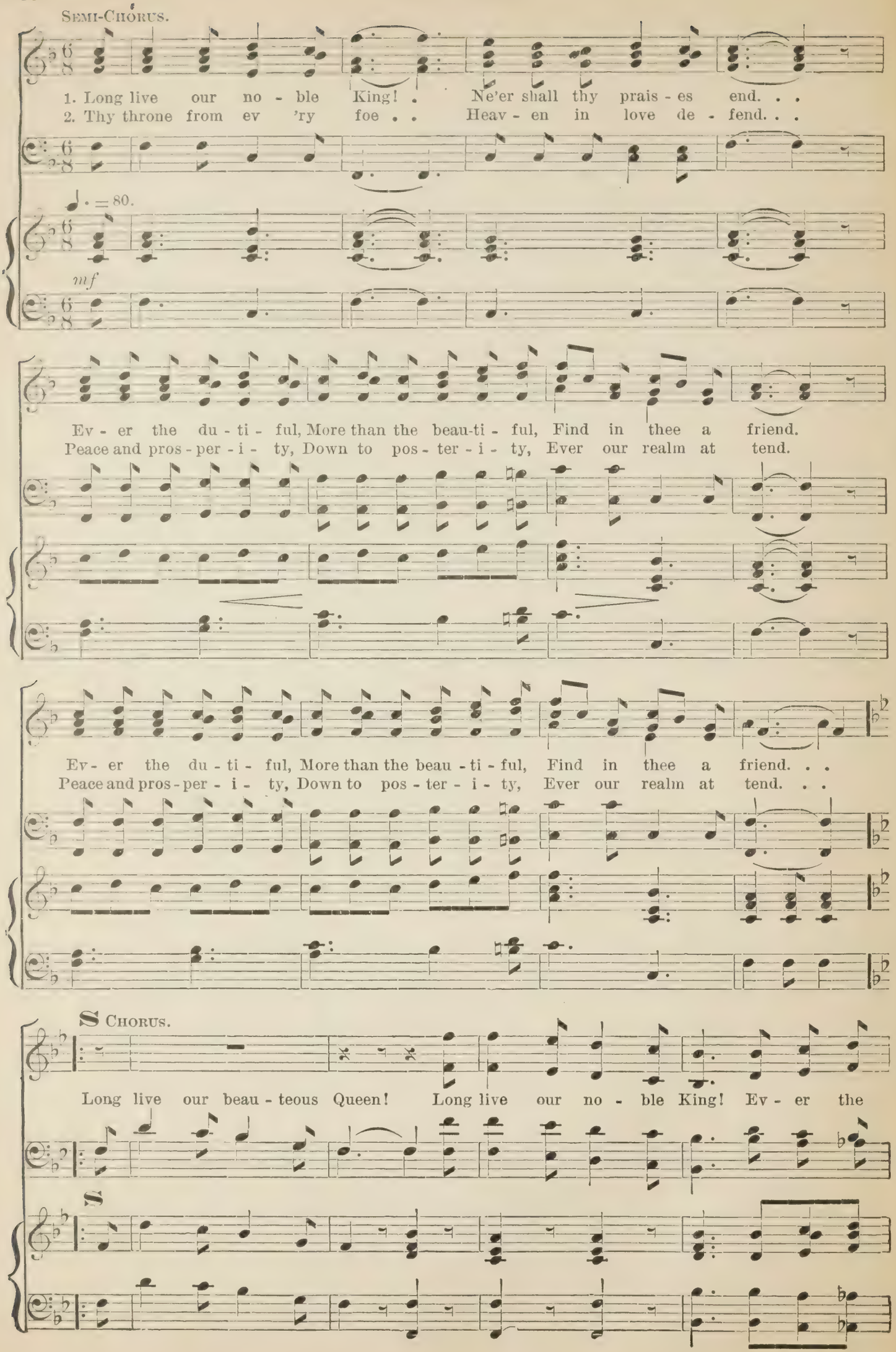
(*The* QUEEN *rises as the* KING *approaches; the* KING *steps up beside her.*)





(*Both remain standing until chorus is finished, then sit.*)




Semi-Chorus.
1. Long live our no - ble King! Ne'er shall thy prais - es end. . .
2. Thy throne from ev 'ry foe . . Heav - en in love de - fend. . .
♩. = 80.
mf
Ev - er the du - ti - ful, More than the beau-ti - ful, Find in thee a friend.
Peace and pros - per - i - ty, Down to pos - ter - i - ty, Ever our realm at tend.
Ev - er the du - ti - ful, More than the beau - ti - ful, Find in thee a friend. . .
Peace and pros - per - i - ty, Down to pos - ter - i - ty, Ever our realm at tend. . .
S Chorus.
Long live our beau - teous Queen! Long live our no - ble King! Ev - er the
S

du - ti - ful, More than the beau - ti - ful Find in thee, in thee a friend, Ev - er the

du - ti - ful, More than the beau - ti - ful, Find in thee, in thee a friend, in

Ev - er the

thee a friend, in thee, in thee a friend.

du - ti - ful, More than the beau - ti - ful, Find in thee, in thee a friend.

No. 30. Solos and Chorus.

AT THE BANQUET.

(The pages advance with wine. The KING *gives one goblet to* HAMAN. *The* KING *and* HAMAN *drink.)*

Waltz movement. Allegro ♪ = 144.

p

(The pages receive the goblets again and retire.)

p

(*The* KING *leads the* QUEEN *down stage.*)

ff

KING (*R., to* ESTHER, *L.*).

What is thy pe - ti - tion . . . and what is thy re-quest?

pp

It shall be grant - ed, e'en to the half of my kingdom.

ESTHER.

slower.

O King! if I have found fa - vor in thy sight, O, spare my

colla voce.

(QUEEN *and maids kneeling.*)

life at my pe - ti - tion, And my peo - ple at my re - quest! . . O, spare my

con espress.

life at my pe - ti - tion, And my peo - ple at my re - quest! . . For we are

sold! . . . I . . . . . and my peo-ple . . . . to be de- stroyed! . .

cres - - - - *cen* - - - - - - - *do.*

. . . to be slain! . . . And to per - - - - - ish!

ff

KING.

rit. *a tempo.*

Who is he, and where is he that durst presume in his heart to do this? . .

p a tempo.

(HAMAN *and* ZERESH *alarmed.*)

ESTHER.

cres.

. . . . . The ad - ver- sa - ry and en - e - my

f

(*The* KING *goes up stage in passion.*)

is this wick - ed Ha - man!

cres.

pp

(HAMAN *implores mercy from the* QUEEN. *She spurns him.* ZERESH *with child advance.* ESTHER *is momentarily overcome, but seeing* HAMAN, *recovers herself and turns from them. The* KING *comes down stage.*)

legato.

KING (*to* HAMAN, *angrily*).
slower.

O base, un - grate-ful man! Vi - per, whose treacherous fang, Smites the hand that

(*Crosses to L.*)
cres - - - - - - - - cen - - - - - - -

feeds thee—What tur - pi - tude of art Can fit - ly barb the dart That

Tremolo.

(HARBONAH *comes down stage, R.*)
do. *ff*

HARBONAH.

through death's por - tal leads thee? . . Be - hold there wait-ing stands,

KING (*slow and emphatic.*)

Built by Haman's hands, A gal - lows fif - ty cu - bits high! There - on let Haman die!

(*Guards sieze* HAMAN, *deprive him of his robe and crown and proceed to take him off. He breaks from them and rushes to* ZERESH.)

Slow.

No. 31. Duet. (Haman and Zeresh.)

FAREWELL, THE HOUR HAS COME.

Zeresh. L. K.

Fare - well, farewell, the hour has come; . . a - las, . . a-

Haman.

p

las, . . . my heart, my breaking heart . . a vic - tim, a vic - tim to the kingly

doom. . . The time, ... the time has come to part, has come to part, . . Fare-

The time has come

well, . . . my hope, . . Fare-well, fare-well, my love, . . Fare -

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well, . . Fare-well, my life, my love. . . Weep not, my lov'd one, we'll meet a-

un poco rit.

bove, . . . Weep not, my lov'd one, we'll meet a - bove. . . .

rallent.

ZERESH.

Fare - well, fare-well, . . . the time has come, . . The hour, when we must

part, ... Fare - well, ... So fare-well, . . .

(HAMAN *embraces his child, turns to the guards and signifies his readiness to go with them. Exeunt.*)
Slow and solemn.

KING.

Now Mor-de-cai the great Shall wear the seals of

SOLEMN BELL. BELL. BELL.

HARBONAH.

state, His worth the realm a - dorn - ing. *Yes, Mor-de-cai the great Shall

wear the seals of state, His worth . . the realm a - dorn - ing.

(*The* KING *ascends the throne* [*the* QUEEN *has previously done so*]; MORDECAI *enters R. in royal robe, kneels for ring, rises, crosses to R. C. and sings.*)

p

* Repeat in Chorus, S. and T. taking the upper part, and C. and B. the lower.

No. 32. Quartet and Finale.

DO I WAKE, OR AM I DREAMING.*

Andante e legato. ♩=72.

MORDECAI'S SISTER OR FIRST MAID OF HONOR.

Do I wake, or am I dream - ing? Lo! suc - cess . . . . at -

ZERESH. (*L.*)

Do I wake, or am I dream - ing? Break - ing heart and

MORDECAI. (*R.C.*)

Do I wake, or am I dream - ing, Lo! what hon - - ors

HEGAI. (*L. C.*)

Do I wake or am I dream - ing Lo! suc - cess at -

(*Turns toward* QUEEN.)

tends . . thee now! Lo! my Queen, with splen - - dors

jew - - ell'd brow, How I loathe these splen - dors beam - ing, Loathe them for they

crown . . my brow, 'Mid these re - gal splen - dors beam - ing, 'Mid these re - gal splendors

tends thee now! Lo! my Queen, with splen - - - dors

p

beam - ing, Wreaths of tri - umph deck thy brow.

(*Casting off crown, sadly.*)

p (*Exit, L.*)

mock me, Loathe them for they mock me now, They mock me now.

p

beam - ing, Keep . . me meek as I . . . am now.

p

beam - - ing, Wreaths of tri - umph deck thy brow.

FULL CHORUS. *Allegro con spirito.*

WHEN THE LORD TURNED AGAIN.

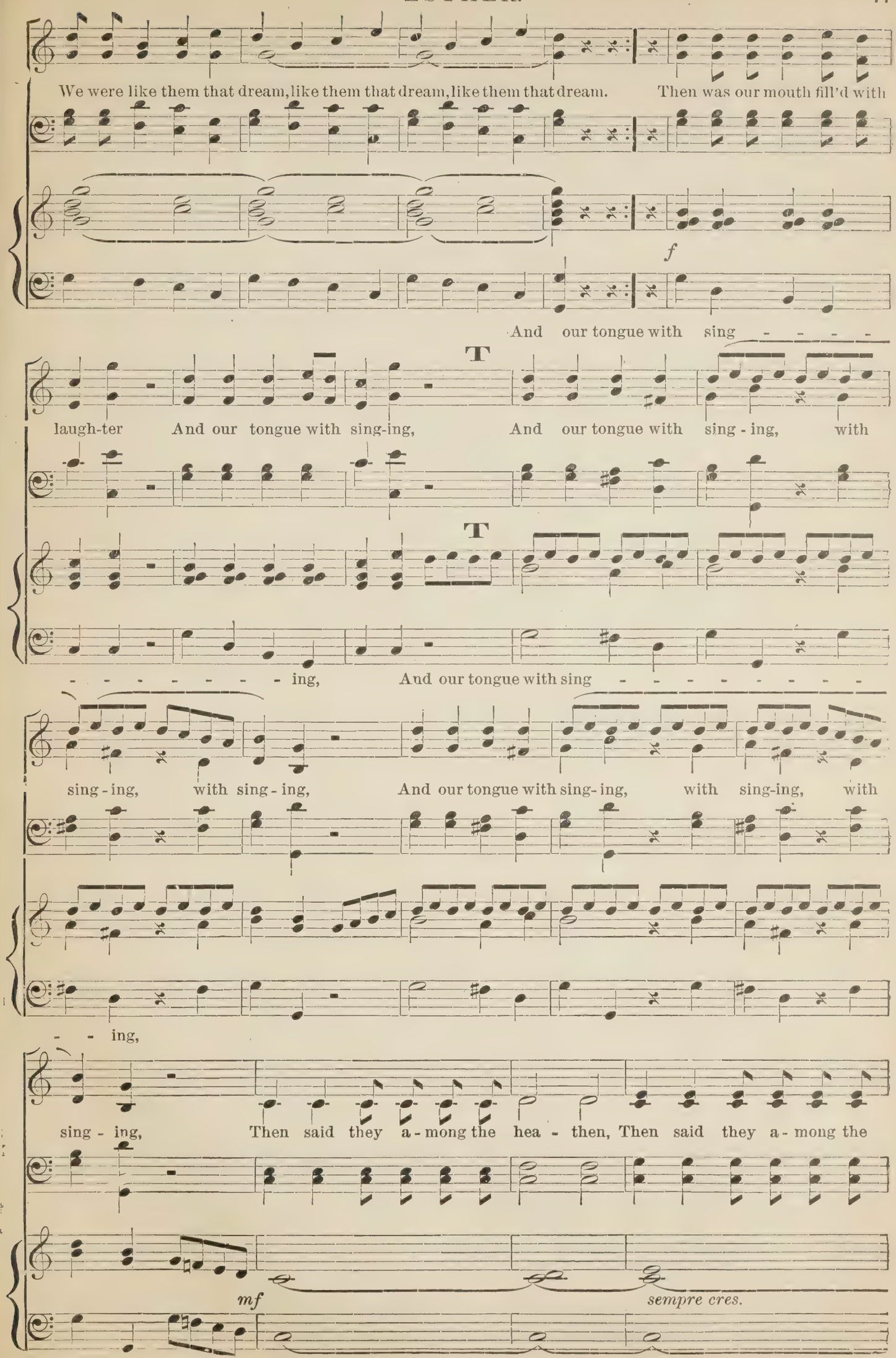
(*All come down stage.*)

ff

When the Lord turned a - gain the cap - tiv i - ty of Zi - on, of Zi - on,

ff

*Mordecai sings first as a solo, 2d solo Mordecai's sister, 3d solo Zeresh, then Quartet *forte*, repeated *pp* unaccompanied


We were like them that dream, like them that dream, like them that dream. Then was our mouth fill'd with
f
And our tongue with sing - - - -
T
laugh-ter And our tongue with sing-ing, And our tongue with sing - ing, with
T
- - - - - - - - ing, And our tongue with sing - - - - - - - -
sing - ing, with sing - ing, And our tongue with sing- ing, with sing-ing, with
- - ing,
sing - ing, Then said they a - mong the hea - then, Then said they a - mong the
mf
sempre cres.

hea - then, the Lord hath done great things for us, great things for us. . .

Choral style.

FINE.*

The Lord hath done great things for us, where - of we are glad. . .

ff

FINE.*

No. 33. Chorus.

Presto. ♩ = 160. **OUR SOUL IS ESCAPED.** (*Ad libitum.*)

Our soul . . is es - cap - ed as a bird from the snare,

From the snare of the fow - lers; Our soul . . is es -

caped, The snare is . . bro - ken, and we are es - caped.

mf *f*

The snare is . . bro - ken, and we are es - caped, and

* The Cantata is most effectively ended here. † Accompaniment the same.

we are es - caped, and we are es - caped, and we are es - caped. . . . .

ff

Our soul . . is es - caped as a bird, . from the snare,

From the snare of the fowl - ers, Our soul . . is es - caped.

Our soul is es - caped, Our soul is es - caped, Our soul is es - caped. . .

No. 34. Chorale.

* PRAISE YE THE LORD.

Allegro con spirito.

TENORS †

Be Thou, O God, ex - - -

SOPRANO.

Praise ye the Lord, Praise God in His sanc - tu - a - ry, Praise Him

CONTRALTO.

Praise ye the Lord, praise God in His sanc - tu - a - ry, Praise Him

BASS.

Praise ye the Lord, Praise God in His sanc - tu - a - ry

8va ad lib.

ff

* If desired, the chorus "To God on High," Mendelssohn, may be substituted.

† And as many Sopranos as can be spared, in order to have the "Chorale" distinctly heard above all the other parts.

alt - - - ed high, And as

in . . . the fir - ma-ment of His pow'r, Praise Him for His might - y acts,

in . . . the fir - ma-ment of His pow'r, Praise Him for His might - y acts,

Praise Him in the fir - ma-ment of His pow'r, Praise Him, praise Him for His might - y acts,

Thy glo - - - - ry fills

Praise Him ac - cord-ing to His ex - cellent greatness, Praise Him with the sound of the trum - pet,

Praise Him ac - cord-ing to His ex - cellent greatness, Praise Him with the sound of the trum - pet,

Praise Him ac - cord-ing to His ex - cellent greatness, Praise Him with the sound of the trumpet, praise Him,

the sky, So let

Praise Him with the psal-tery and harp, Praise Him with the tim - brel and

Praise Him with the psal-tery and harp, Praise Him with the timbrel, Praise Him with the tim - brel and

Praise Him with the psal-tery and harp, Praise Him with the tim-brel and dance, with the

it be on

dance, Praise Him with or - gans, Praise Him up - on the loud

dance, Praise Him with or - gans, Praise Him up - on the loud

tim - brel, Praise Him with strin - ged in - struments and or - - - gans,

earth dis - - - - played, Till Thou

cym - bals, The high sound-ing cym - bals, Let ev - 'ry - thing that hath

cym - bals, The high sound-ing cym - bals, Let ev - 'ry - thing that hath

Praise Him up - on the loud cym - bals, the high sounding cym - bals, Let ev - 'ry - thing that hath

art here, as there o - - - beyed.

breath praise the Lord, Praise ye the Lord, Praise ye the Lord.

breath praise the Lord, Praise ye the Lord, Praise ye the Lord.

breath praise the Lord, Praise ye the Lord, Praise ye the Lord.

End of Cantata.

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